ISSUE NO. 10
JULY, 1965

K-α

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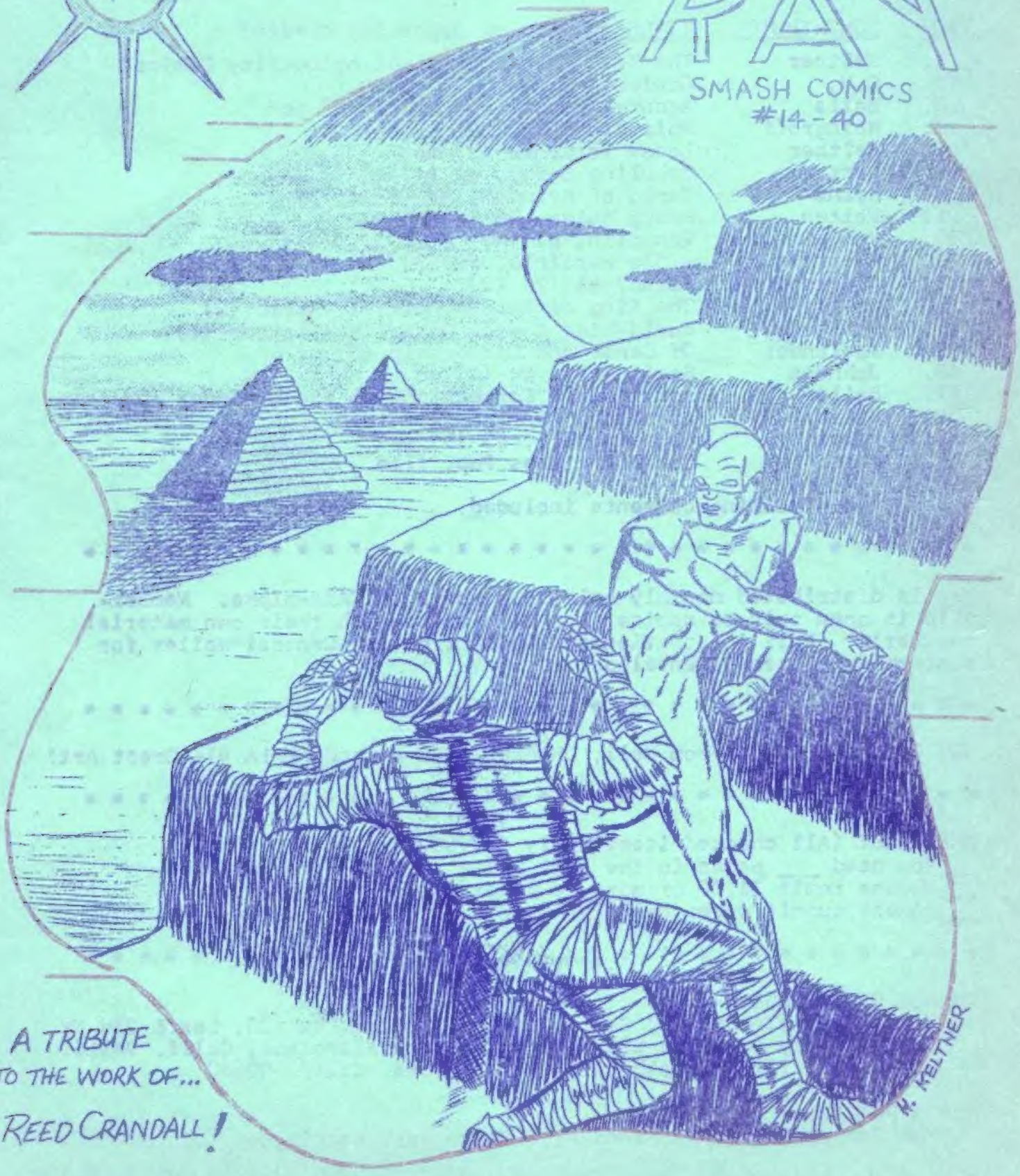
THE PAY

SMASH COMICS #14-40



A TRIBUTE TO THE WORK OF...

REED CRANDALL!

H. MELTNER

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CAPA-alpha #10 July, 1965

Central Mailer: Jerry G. Bails, 22529 Karam Ct., Warren, Michigan.

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* *

NOW ON THE STANDS: From Dell, CHARLIE CHAN #1 and NUKLA #1--Great Art!

* *

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* *

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AGENT X-AECCTCRASIDCIWWSGCF Report #10

"THE SPECTRE IS COMING!!!" Beginning with the November issues, DC comics will carry this announcement of the return of the J.S.A.'s own ghost, to be illoed by Murphy Anderson. It is reported by inside sources that the Dark Knight's comeback in the Jan.-Feb. issue of SHOWCASE will be a SOLO appearance. The "Hard Sell" is on in earnest at National. The appeal to Fandom will be obvious. My only lament: I don't much care for the excessive cover blurbs that detract from Murph's otherwise very appealing JSA covers.

Most of you know that Wildcat will guest-star in the second Starman-Black Canary story, but did you know that the JSA trio will be pitted against "Mr. & Mrs. Menace"--the Sportsmaster and the Huntress, now man and wife? Dig that Earth II. There's nothing wrong with the sex harmones of the super heroes and villains on that world. It is no small wonder that they called a 12-year truce during their "best" years. (I assume you all know that your best years begin at 30.) For obvious reasons I've sworn not to beat up on any super-villains for the next 10 years.

Alan Scott (the original Green Lantern) will play a significant role in the upcoming tale "The Origin of the Guardians!" You just can't put the JSA down. (Only the Sandman remains in Limbo!)

Robert Kanigher's efforts to save a dying WONDER WOMAN (As will soon become obvious when DC's circulation figures see print, WONDER WOMAN has one of the lowest--if not THE lowest--print run at DC) have so far been anemic. He succeeded only in capturing the spirit of Peter's Amazon Princess in the artist's declining years when Kanigher, not Marston, was scripting the strip. "If to the past you must return for inspiration, go all the way back to the beginning when Marston was full of fresh ideas, or better, go back to the Heroic Age of Greece, when mythology produced some of the finest adventure stories. Instead of emulating the style of Harry Peter, whose work I enjoyed, but which probably wouldn't be popular with readers today, use an artist whose natural style is close to that of Frank Godwin, who also illustrated a few Wonder Woman tales in the early days. I can only describe his style as Grecian and perfectly suited to a strip about an Amazon. It isn't necessary that you lop off Diana's left breast to make the strip authentic, but a genuine flavor of Scythia would be welcome." I am confident that Kanigher can write first-rate stories about a costumed hero; his work on Steel Sterling, Captain Marvel, and the Harlequin-Green Lantern series was very good. It is just that he insists on aiming Wonder Woman at the little girls. It is clear now that either he abandons this policy or WONDER WOMAN will be dropped from the DC line. Many fans could not care less, but feeling as I do that Wonder Woman in 1942-45 was one of all-time great strips, I think it would be very sad to see the demise of Comicdom's only heroine strip.

Rip Hunter will be dropped. Kashdan is now free to try something a little more inspired and colorful. I wouldn't be surprised to see George assisting in the revival of JSA heroes. It is obviously a hot idea that is paying dividends, and Julie alone may not have all the manpower needed.

This bit of news doesn't sound good to me--The Doom Patrol will add a new member soon--Beast Boy. I'm only guessing, but I suspect this is a Teenage-Werewolf with benevolent instincts. An early death would, in my opinion, be the most humane thing.

The November SUPERMAN introduces a series on a new and different Man of Steel. Hmmm? The November ACTION introduces Supergirl to a new villain, Dr. Supernatural. (The bandwagon is rolling under full steam.) I am now reminded that Wonder Woman is not our only super-heroine--Supergirl also has her own strip, which occasionally shows a spark of independence from Superman.

Get this--Superman is coming to Broadway as a musical! I didn't have much hope for LI'L Abner when they suggested it for a musical, and it was fine, so maybe I'd better not comment on a musical Superman until I see who is writing the words and music. A new story, or rather a morality play, would sit better with me than the tedious retelling of his origin.

You may have noticed Gold Key's new comic ASTROBOY. This is an adaptation of a Japanese character--the "Superman" of Japan. Its originator is Osamu Tezuka, the "Walt Disney" of Japan. Japan even has a huge imitation "Disneyland" devoted to Tezuka characters. Los Angeles features Astroboy on a daily children's TV show. It seems that NBC bought the TV rights for 52 one-half hour shows from a Japanese company, but sold them to KHJ in L.A. At one time, the Helms Bakery in L.A. was selling records of the Astroboy theme song. Astroboy was introduced only about 3 or 4 years ago in Japan's BOYS LIFE magazine. Each issue carried Astroboy's serialized adventures. Later he got his own magazine. It is surely a novel experience picking up a comic and reading it from"back to front", from left to right, from top to bottom. There are no captions, just the craziest ol' word balloons you ever did see. It is printed on 3 types of paper; only parts of the story are in full color. About 12 of the 106 pages are text material--what appears to me to be an Astroboy story. It is the standard 7" x 10" comics magazine size, and can be purchased at some stands in L.A. for 90¢. I suggest you pick up the Gold Key adaptation to see the kind of strip that is popular with Japanese youngsters. The basic underlying theme for most of the Astroboy stories has to do with the robot population of the 21st century trying to win equal rights. Astroboy himself is a robot. (My thanks to Greg Jein for supplying me with a copy of the Japanese and original inked drawings of Tezuka's characters.)

By now you've all heard that Jules Feiffer has prepared a book (for release this fall) devoted to the great costumed heroes of the Golden Age. The book will carry reprints of some of the best stories from the private collection of Jerry De Fuccio. But I think I have news to top this. Otto Binder has already written several chapters of THE HISTORY OF THE COMIC BOOKS, which Ballantine will publish in about 6 months. Otto has asked that we supply him with copies of any authoritative articles on comic books. NOTE: This book is about comics magazines, not newspaper strips! This is our opportunity to help. Send those copies of COMIC ART, COMIC WORLD, AICFAD, etc. to: Otto Binder, 467 Voorhees St., Englewood, N.J.

The following information from Dave Kaler regarding the New York Comicon will bear frequent repeating in the coming month. Pass the word along to any of your correspondents who may be interested. The Comicon will be held July 31-August 1 at the Hotel Broadway Central, 673 Broadway, N.Y. 12, N.Y. Singles from $3.75 (share bath); Doubles or twins from $6.00 (share bath); Singles (private bath) from $6.00; Doubles or twins (private bath) from $8.00. The "Captain America" serial is being scheduled, along with a panel featuring pros and BNFs.

GASP! WHEW! First, the Aurora kits; now, giant (32" x 52") posters. There's the Phantom, Mandrake, Prince Valiant, and Flash Gordon, all available at $2.30 each from: Pop Art Portraits, The Bookcase, 651 Lexington Ave., N.Y. 22, N.Y. I've recently been enjoying the Australian reprints of Flash Gordon. I can see nothing the Comics Code could object to. Dick Tracy and Kerry Drake might give Mrs. Trulock fits, but not Flash, Val, and Mandrake. I wonder why Harvey will no longer touch reprints of adventure strips from the papers. Right now, everything they publish is aimed at pre-schoolers, and I have to go out of the country to read America's top newspaper strips in reprint form. Why do you think this is, Paul? I'm afraid I can't agree with you that comics are better than ever--at least not in all respects. I still say "Thank heaven, Gold Key and Dell have not succumbed to the pressure from the C.M.A.A., so that we can still have respectable adaptations from other media."

SOciete Civile d'Etudes et de Recherches des LItteratures Dessinees (which I pronunce "saucer lid" for short) has asked me to act as their agent in the sale of a $5.00 work of literary art devoted to the life and works of Burne Hogarth (famed Tarzan artist). I hope to have sample copies of this fine volume with me at both conventions (Detroit and New York). At that time I also hope to have complete information (perhaps even an article) about SO.C.E.R.LI.D. I'm sure that a number of you will want to belong and receive MONGO. Oh yes, the Hogarth book will be in English, as will other such classics that will follow.

I have perfected a technique of producing inexpensive (well, reasonably so), excellent photo-reproductions of comics. A standard comics magazine page reproduces perfectly at 5½" x 8". As a test, I reproduced the origin of the Flash from FLASH COMICS #1, the first battle between Torch and Namor from MARVEL #9, and the origin of Plastic Man from POLICE #1. These stories run 15pp, 10pp, and 6pp respectively. I have a few copies on hand that I'm selling for $3, $2, and $1.20 respectively, or $6.00 for all three. Naturally, at 20¢ per print, these are black and white photos. Time permitting, I'll copy some of the other famous tales in my collection. Friends in Fandom who wish to pay for my materials and my labor can take advantage of this service until such time as I am shot down by a court injunction. Under certain circumstances, I may be able to copy stories for members of CAPA-alpha. If you're interested, let me hear from you, and we may be able to work out some arrangement.

Johnny Chambers: Not unlike other new members of CAPA-alpha, you don't see the rationale behind the bonus point system for obtaining back issues of K-a. Let's put it this way: Charter members and those who joined CAPA-alpha early earned their copies of early issues of K-a, putting forth effort when there wasn't much return. Do you think new members are immediately entitled to a year's supply of back issues just for honoring us with their membership? As one of those charter members, I say definitely not! And don't get all worked up that back issues will be gone before you get yours. It is first come, first served. No one but new members can earn back issues, so the thing for you to do is apply some of your restless energy to the task of really earning bonus credit. The rest of us will look forward to your scintillating prose, and painstaking art.

Howard Keltner and Glen Johnson: I consider you both my good friends. This is why I bother to remind you when you are letting your membership in CAPA-alpha slide into delinquency. It really isn't necessary, as I see it, for you to wait for the last minute to be told that you haven't been living up to your quota. It's only 4 pages every 3 months. You know before I do when you're gonna make it or not. Figure that if you didn't have four pages in the last issue and/or the current issue, then you'll need to get something in for the next issue. If you plan on four pages every other month, you'll be playing it safe, and allowing yourself a slip now and then. Please do not blame me for a late reminder. This is your own responsibility. K-a will, in general, arrive at the same time each month--plus or minus a few days. I never wait more than 7 days for even the timeliest of tardy contributions. If no one made a special request for me to hold up a mailing, then K-a would go out on the first day of the month; but then, someone always does request a "hold"--which is a fortunate thing for the rest of you, because 50% of every issue is received after the deadline each month. If I find that my checklist in each issue breeds delinquency, then I will drop it posthaste.

Richard Kyle: I was somewhat surprised but pleased that you and a couple of other members thought enough of my wild suggestion of forming a publishing cartel to comment at length in a personal letter. I could kick myself every time I dream up such time-consuming and frustrating fan projects. I really won't have the time myself to take a leading role, which is probably just as well for the sake of the project. It is not a good idea to always take a lead position in a parade. For the sake of the parade, it is sometimes best to step out of line, and go back to push the rear wagon. The parade doesn't always go then where you want it to go, but if you love parades, it doesn't matter too much. In a figurative sense, I like parades. I am always fascinated by the possibilities of what men can accomplish jointly, but which would only remain dreams as long as each man marches off in his own direction. Comics Fandom, it seems to me, could build the most spectacular parade ever witnessed, without sacrificing a thing. We could each express our own personalities and talents in the construction of our individual floats. But the time is fast approaching when we must get the show on the road. Richard, as one of the greatest writing talents in Fandom, it seems to me you'd make an excellent wagon master. Take three steps forward, but don't forget to say "May I?"

W-----BANG

Dear Roy,

You sure handled your difficulties with Fawcett well, Roy. With a few well-placed letters, you got out of the situation quickly and quietly. I, unfortunately, was not quite so lucky.

You may recall that I used several pictures of C------ M----- in Slam-Bang 2. I explained, on the cover no less, that "All illustrations appearing in Gift Comics are copyright by Fawcett Publications." I thought that a rather fair statement, actually, since I couldn't find any pictures in Gift Comics which weren't copyrighted by Fawcett.

But the over-zealous Mr. Flannery didn't see my Point of View (which was in the first issue, and he only saw the second). Instead, he sent the following:

> We are counsel to Fawcett Publications, Inc., who are the copyrighted owners of all X C------ M----- material and the M----- Fa-----.
>
> In your magazine "SLAM BANG No. 2, August, 1964", you referred to "all illustrations appearing in Gift Comics are copyrighted by Fawcett Publications, Inc." You may not use such material without Fawcett's written consent. Please advise us if anyone at Fawcett Publications, Inc., has given consent to you.
>
> Also please inform us by return mail that in the future you will not use any of the Fawcett Publications, Inc.'s" material with or without giving credit.

I was outraged! How dare he threaten me? Well, Roy, I didn't take it sitting down.

I wrote Mr. Flannery a letter explaining that, in the first splace, he was infringing upon the rights of Free Press. In the second place, he was infringing upon my Constitutional rights as a citizen of these United States. And in the third place, I never heard of Slam-Bang so send any and all lawsuits to Roy Thomas.

Mr. Flannery sent me another letter explaining that copyright laws were very explbit on the matter, and that he would not be violating my rights by suing me if I didn't comply with his demands. And, further, he asked if I never heard of Slam-Bang, how come my name was allova' the place?

I was incsed. I don't like being pushed about, Roy, so you can imagine my ire at Flannery's insinuations. I wrote him a letter explaining that I would use the M----- F----- characters whenever I darn-well pleased and that he had better not mess around with me, boy. And anyway, I'm under twenty-one so he can't touch me.

Several days later, I received a letter from the ubiquitous Mr. Flannery. He stated that, "Your continued use of C------ M----- characters will result in our having to take drastic measures."

I was flabbergasted. I mean, who is he to tell me what to do? It's MY fanzine. And I do with it as I please. And if I want to use C------ K------ I certainly will. I wrote Flannery a letter saying, "You can't intimidate me, pal. I know my rights as an American citizen. I'll use the B-- R-- C------ whenever I want and you can't stop me." I wasn't going to let any cheap lawyer push me around and I had no intention of complying to their ridculous demands.

As Mr. Flannery had threatened, they took drastic action. They sent Slam-Bang 2 and my letters to J. S. Leibowitz, who promptly put through a lawsuit claiming that my usage of C------ K------ infringed upon their copyrighted character, "Superman."

When I received the papers and a subpoena requesting my presence in court, I sent off a letter saying, "Gee, J.S., I sure enjoyed your little joke. If there's anything I like it's a practical joker. A lawsuit. Ha! Ha! Pretty funny!" And I asked if it were still too late to apologize.

I had only one defence in court. I courageously stepped before that judge, in full recognition of the grave injustice that had been done, and in full knowledge of the fact that I had to win this case not only for me but for the good of the American way of life -- and pleaded temporary insanity.

Which I thought a very claim, actually. Because it wasn't hard to prove. You see, when I got around to presenting my defence, I merely called on my two star witnesses who proved beyond a shadow of a doubt that I was a mental incompetent, couldn't be held responsible for my actions, and that I probably was temporarily insane. When Mr. Kanigher and Doctor Wertham finished their testimony, I took my seat and rested my case, as well as my feet, which were tired from standing up listening to the lengthy harangues of my witnesses.

Fortunately, we managed to settle out of court. I promised never to use pictures of C------ K------, never to use h-- name in an article, and never to discuss anything relating to h-- history. (That's why I had to change the title to this contribution to KA somewhat.)

I went back to Baltimore, planning to scratch out all reference to you-know-who in my correspondence and fan-zines. But, I was secure, knowing that nothing really serious had happened as a result of my use of the Fawcett characters.

However, when I arrived home, I found a letter waiting for me from another New York law firm. It read:

> We are counsel to Harvey Publications, Inc., who are the copyrighted owners of all Baby Huey material.
>
> In your magazine "Slam-Bang no. 3, January, 1965," you referred to "copyright Harvey." You may not use such material without Harvey's written consent. Please advise. . .etc.

They ended the letter by saying that if I didn't cease and desist usage of Baby Huey, they would have to take drastic action -- they would turn Slam-Bang over to Walt Disney and let him sue me for infringement on his copyrighted character, "Donal Duck."

Bestest,

Rick

LOOSE TALK (No. 2) By HOWARD KELTNER

I'd like to begin this by registering a mild complaint. As I prepare these pages it is June 21st, and my instructions are to have it in by July 1st. I'll probably make it, but it isn't going to be easy. I have to make special arrangements for the publishing of my material even after I compose it, which takes valuable time, and then there is the matter of the rapidity (?) of third class or parcel post mail. I just received K-alpha #9 on Saturday (the 19th). To my way of thinking, this just does not allow ample time for anyone to write a decent column, publish it, and get it in to the central mailer by the deadline. Sure, one can throw something together haphazardly, as this contrib will have to be, and make it under the wire. I am not able to speak for other K-alphans, but personally I like to give a certain amount of thought to the things I write and the opinions I express, or run the risk of being misunderstood. That happens, anyway, but I hate to invite it by writing hastily. The point I'm attempting to make, Jer, is that I feel you should mail K-a much earlier in the month, or else allow an extra issue for us who are engaged in other activities besides K-a. In other words, when you mail K-a #10 (presumably in July) give the members whose quota is due next until September 1st to get it in, not August 1st. Otherwise, I fear you'll always have a 'delinquent' list.

Now, on to other matters. I'm pleased to see a little more 'conversation' between K-alphans this time, based on comments in previous issues. A few points were brought up on which I feel compelled to comment. To wit -

MAGGIE THOMPSON: No, I was referring to the horror and science fiction titles when I said I had not read much of the stuff published by EC. No one can successfully dispute the superior quality of the artwork in these titles, but I may as well go on record now as being among those who feel that a good story is just as essential as good art, though admittedly not as visually evident. I'll qualify that a bit by saying that as far as I am concerned it is. I bought WEIRD SCIENCE, WEIRD FANTASY, TALES FROM THE CRYPT, and the others with regularity for a long time, at first because they seemed to be something different, then finally because of the art alone, since the stories failed to impress me. Soon I just gave up completely, and this was before the New Trend and New Direction titles. By this time, I had just about given up on science fiction and comics, and turned my attention to Westerns, which were becoming popular again. I never read VALOR, TWO-FISTED TALES, EXTRA, and the others at all. Perhaps I missed, as a result, the best that EC ever published. I can now see that what I should have said was something like, "The majority of the stuff published by EC that I have read is not worth the paper it is printed on, except from the artistic point of view." I confess to a general ignorance of a lot of things. For example, it didn't occur to me that there was a lot of tracing in these new adventures of the JSA. I do not have any of the old comics with which to make a comparison, but was relying on my memory of the work of some of the old artists. It seemed to me that Anderson had captured the style of Sherman and Baily quite admirably, and I guess he did! I don't care; I liked it.

RONN FOSS: I hate to disappoint you, too, as I consider you one of

my best and most respected friends. What I have written to Maggie more or less applies to you, too, though I might make a few additions here. I hasten to say that any statement I might make on controversial matters represents only my opinion, and as such reflects only a personal desire or whim, and should in no way be considered as binding on others. I would like to return for a moment to a statement I made in K-a #2, quote: "I must confess, though I'm not ashamed to admit, that I cannot become seriously interested in any type of comic book other than that which carries the super hero, or costumed character." Unquote. This does make me narrow minded in a sense, as I stated then, but I can't help it. I have tried, really tried, to enjoy other types, but I just can't. It just happens that I enjoy super heroes, and the work of certain artists in particular. How I wish I were able to draw even half as well as some of them, including Sekowsky. I respect your opinion regarding Hawkman; I buy CREEPY, too, but only for the artwork. It deplores me to see masters like Reed Crandall illustrating something like "The Tell-Tale Heart." Could be I am waaay off base, but I do not get any enjoyment out of a story about a person being hacked to pieces. This is what I meant by 'happy endings,' Ronn (and Maggie). This one might be called 'poetic justice' but it is typical of most of the material published by EC, and so far CREEPY. Like yeast, a little of it goes a long way. Sorry, but that's the way I feel.

DERRILL ROTHERMICH: I, too, would delight in seeing the JLA replaced by the JSA. However, I made my statement about a new lineup of the JSA not including characters for which there was a modern version based upon the assumption that if we ever should get the JSA back as a team it would be in addition to the JLA, not in place of it. Should the JLA be replaced, I guess it wouldn't matter much which version of some of the characters is used, though I prefer the modern ones in every case. I don't think the groups should merge because each one already has too many members, unless Schwartz picked only a few from each. Such an elimination process would be difficult indeed, moreso with the JSA than the JLA. No, I'd still rather see them existing separately with an occasional 'spot' appearance in each group by members of the other, if any mixing is necessary at all. Take another look at the cover I drew for K-a #2; what would be wrong with a lineup of Sandman, Dr. Mid-Nite, Doctor Fate, Spectre, Hourman, Starman, and Black Canary? Perhaps Mr. Terrific could be included, though he never was really a member, and I don't particularly care for him. Such a lineup is about right numerically and contains probably the best of the old organization anyway, the rest of which are appearing in a modern, and better, version in the JLA. If only Julie could be persuaded to trim the JLA down to something like Green Lantern, Atom, Flash, Hawkman, Batman, and perhaps Aquaman. A larger comic is a fine idea (one which John Ryan has already mentioned, though not in K-a), and I, for one, would be willing to shell out a quarter for a sixty page book as often as it could be published. What do some of you other K-alphans think about this JLA-JSA problem? Let's kick this around a bit; who knows what fine ideas others may have.

AGENT X: Naturally, I can't speak for the rest of the Texas Trio, but I'd certainly like to hear more about a publishing cartel with a select group of editors. A super-offset zine appearing on a monthly or at least frequent and regular schedule would be sensational.

BABBLING BARRY #2

Jeremy A. Barry, 2207-27th. Ave., San Francisco, Calif. 94116

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I'm starting this issue by covering a number of items that might interest K-A members. Recently a local bookstore had a sale at which I picked up THE ALL AMERICAN ART- CARTOONING, a booklet by Bert Cholet, and published by Higgins Ink Co., Inc. I had heard about this publication before, but this was the first time I had seen it. Since the price was lowered from $1.00 to 50¢, I couldn't help but buy it. I can wholeheartedly recommend it to you all. The item of major interest to us is an 8 page feature "The Comic Strip". Included is a very interesting short essay on drawing an adventure strip for syndication written by Milton Caniff, as well as art-work by Caniff, Dick Calkins, Al Capp, Zack Mosley and others. The book is copyrighted 1944, so the strips are at least that old. The BUCK ROGERS strip is from the late 1930's(I think). You might also read the article which leads off the booklet: "The Theory of Humor". It gives a great insight as to what one tries to accomplish when drawing a humorous comic.

Now that Doctor Kildare has a comic book and strip covering his 'adventures', I suppose it's okay to mention that Lew Ayres played the role of the good doctor in the radio series of the 1940's. I believe he was the original screen Kildare as well... For a month or two, THE NATIONAL MIRROR(a weekly rag of offensive nature)was publishing the comic strip MIKE MALLETT. You can guess which character he was based on. Anyway, this was a sado-masochistic, as well as sexually suggestive, strip of very poor quality in both story and art. It looked to me as if Jack Sparling might have had a hand in it, as the style is similar to his NAZA art for Dell. Apparently the MIRROR didn't get the reaction they wanted, and the strip isn't in the current issue. Good riddance!.. THE WRITER'S DIGEST has a monthly column on cartooning. It often features material of interest to some comic fans. I marked down the March issue as being important, but can't remember why. Check with your library... I see where a number of fans are griping about newspapers replacing their favorite strips with crud. Now I'm jumping on the bandwagon. The local rag is called THE BLOOMINGTON HERALD-TELEPHONE(I'm still in Indiana as I write this). For years it ran Dan Barry's daily FLASH GORDON strip. Then suddenly King Features Syndicate decided to push a new strip called TIGER. It's supposed to be humorous. No doubt most of you have seen it by now. The Bloomington paper replaced good old FG with TIGER. Now I would be unhappy even if the latter was the funniest strip on the market. However, it has been around almost 2 months now, and I haven't had one good laugh from it; not even a decent smile. In fact I can't see why this strip was syndicated. So I'm just plain mad, and the paper doesn't seem to be about to bring FG back. Boo! At least the SAN FRANCISCO EXAMINER didn't drop Flash when it added TIGER. Thank God for small favors!.. Bernard Baily of Spectro fame is currently editor of PEOPLE TODAY, a smaller than digest-size picture magazine. At least I assume it is the same Baily.

Jerry has already reported to you that Russ Manning will be taking over the Gold Key TARZAN comic shortly. According to Chase Craig, the editor, Russ will start with the November issue(on sale

in Sept. ber) also [illegible] original story [illegible] Also in this issue will be a complete [illegible] Starting with the December issue (on sale in October) [illegible] to the readers as to one of their [illegible] Apparently [illegible] contracted to fit just one issue of [illegible] comic [illegible] with be in the December issue, followed by [illegible] the February issue (on sale in January). [illegible] though I assume that all will follow in order, [illegible] long that they all not crystallize these stories so as to give them the detail they deserve. I am pessimistic as to how well they can present whole novels in 24 pages. However, it should still be a great treat for fans, who have been waiting [illegible] to see what [illegible] these many years. In looking forward to the next issue Russ will be writing [illegible] but he will continue to draw it. [illegible] many more books he will have time [illegible] to do. In connection with the forthcoming [illegible] the announcement is [illegible] that Charlton has [illegible] of their offerings [illegible] some quite good, and [illegible] the poorly [illegible] yellow here and [illegible] the cover is very [illegible] Gold Key, and [illegible] them inside [illegible] than I think they might be able to do [illegible] [illegible] [illegible]

artist in each issue of CRACKED... While I've always felt that the AVENGERS were a better group than the X-MEN, I still could see no reason for their existence. There are too many hero groups as it is. Now, however, the comic is becoming rather preposterous. Hawkeye is just a better rendition of Green Arrow. I cannot get excited about him. The Scarlet Witch's powers are too ill-defined to suit me, and she is not consistent in their use. Quicksilver appears to be a slower version of the Flash, yet somehow a more likeable character. Captain America is fine in his role, even though his athletic prowess verges on the impossible. Thus out of four characters, there are only two that I like, and the whole group is very weak in comparison to the earlier lineup. This could probably be overcome with solid plotting, but the introduction of laughable villains like the Swordsman(Hawkeye without arrows)is ridiculous. And why can't the Avengers battle the real menaces to our society ~~x~~ or nation, rather than these egomaniacs who are constantly trying to prove they can beat super-heroes? Phooey!.. THOR ANNUAL #1 had a lead story which is too typical of much of Marvel Comic Group's material. There is no real story to be told; no real plot. The whole thing is just a vehicle to have Thor and Hercules put on a big fight for the fans, and an indecisive one too. At least it had one thing in common with the recent Clay-Liston 'battle': no one got hurt!.. Straying from the Marvel path, I see that Al Williamson brings his Alex Raymond-RIP KIRBY style to Gold Key's BORIS KARLOFF TALES OF MYSTERY #11. I think this is the third or fourth time Al has been in recent GK comics. It is good stuff alright, but I sure wish he was still drawing like the Williamson of ten years ago. Does anyone know who drew "The Man Who Thought He Had Wings" in the same comic? Also, who drew the LORD JIM comic? Good art in both. The mention of Al Williamson above brings me to:

CREEPY #4. Well now, if someone came up to me and said, "Barry, you are a Frazetta fan", I would have to agree. Just look at the stupendous cover he painted for this issue! It is his best for CREEPY, and outshines most of his covers for Ace Books. Now if Warren would only pay Frazetta the $50.00 per page he demands for comic book art! Sigh. However, there is plenty of good art inside despite Frank's absence. Angelo Torres(often in SICK), Reed Crandall, and Gray Morrow(also in GALAXY, IF, etc.)continue to give CREEPY a high level of artistic quality. The highlight this time around is the introduction of artist Al McWilliams. Some of you will remember him for his TWIN EARTHS strip syndicated by United Features throughout the 1950's. His art in CREEPY is in the Raymond-KIRBY veign, but to my taste is somewhat better than what Al Williamson has been doing. He is particularly effective in MOON STORY, a weak tale in story content. By Gar, I always thought McWilliams and Williamson were two different people despite the similarity in names. Could I possibly be wrong? Kudos to Morrow for continuing to experiment with wash and ink. A slap on the wrist to Joe Orlando for disappointing me with his recent art; especially on the Adam Link stories. These aren't even as good as the ones he drew for EC years ago. Come on Joe, I know you can draw better than you are now doing! But CREEPY's problem is not art; far from it. What it needs are good stories, and a varied subject matter from issue to issue. The lead story in #4, "Monster Rally", makes no attempt at being original. It is just a steal from Universal's old horror

movies with a slightly wacky ending which does nothing to save the tale. "Curse of the Full Moon" is basically the same story as the one Frazetta illustrated in CREEPY #1. You'll remember in that story(as in the present one)the man who kills the werewolf subsequently turns into a werewolf himself. The only real difference is that in the former tale we don't find out how the new werewolf meets his end, while in the latter we see him being shot to death. I strongly suggest that the editor of CREEPY pay some good writers for better stories, as well as longer ones with more substance to them. This business of rehashing the same plots issue after issue will lead to the demise of a very promising publication; mark my words.

Right now I wish to take issue with something Duncan Robertson wrote in the April('7)issue. He doesn't think K-A members should discuss science fiction and Edgar Rice Burroughs, because not all members might be interested in these subjects. But right after this suggestion he says K-A members should be able to write about other subjects having to do with comics(That's what I thought our purpose was!), as well as discussing adventure heroes of interest to K-A members, such as James Bond, radio heroes, movie serials, etc. Well now, what makes you think that these subjects are of more interest to K-A members than the above? Eh, Duncan? Aren't you being inconsistent in saying ERB and sf are off-base, but that James Bond, etc., is okay? What makes JB, radio adventures, movies, etc., any better suited for discussion? Let's take a look at this from the comic strip angle. Tarzan was introduced as a comic strip in 1929. Where was James Bond then? Tarzan was on radio in the early 1930's as well as in the early 1950's. He has been in comic books consistently since 1936. And there have been 36 Tarzan movies since 1918. No one ever heard of James Bond until his first novel was published in 1953. Even then his adventures went unnoticed by the majority of thriller readers. Only since circa 1960 has Bond been a world famous character. And what is HIS comic record? One American issue of a comic book adapted from the movie DR. NO, and a comic strip begun in England several years ago, but only introduced into the United States in 1964. Those are the credentials of the character you champion. As far as comic enthusiasts go, they hardly begin to compare with Tarzan's credits in the comic world; and ERB's too, since Tarzan is his creation. There have also been John Carter comic strips and comic books, as well as an abortive Pellucidar comic strip. Now I have nothing against James Bond; in fact I derive great entertainment from his adventures. However, I fail to see where discussing him is of greater interest to comic fans than discussion of ERB's comic material. And I'm not forgetting your slighting of science fiction. For one thing, there is so much sf in comics past and present that it is silly to suggest we not discuss it in K-A. As early as 1929, BUCK ROGERS was thrilling newspapers readers in his comic strip. Following him came FLASH GORDON, BRICK BRADFORD, and others in the syndicated strips. When comic books started becoming popular in the late 1930's, science fiction was part of the scene. Starting with SUPERMAN in 1938 a whole multitude of characters with pseudo-scientific powers vied for the consumers dime. And this isn't even counting the usual sf and fantasy story as seen in modern comics like STRANGE ADVENTURES. If we stopped discussing sf in comics, there wouldn't be much left! FINI.

THE Word [illegible] BRISBANITE [illegible]

[illegible] published by Joan & Jan [illegible] 72 Oxley Terrace, BELMONT, LEEDERVILLE, W.A. AUSTRALIA

[illegible] one decided to "eat out", for breakfast. Such spontaneous decisions are common in [illegible] suburb of Liverpool, thus killing two birds with the same effort. When we alighted at Liverpool Station, our first step was to post off letters to Jerry Drils, known [illegible] we'd received the news that Jerry had [illegible] to Australia. We were [illegible] last few years, we were amazed [illegible] relief. It was only [illegible] Jerry knew the [illegible] 75% of the radio audience was listening to it.

[illegible] Radio Serials in Australia...and we'll be first in line to buy a copy.

From one kind of serials...to another. Currently appearing on Channel 10, in Sydney

[illegible] at least you can have a good laugh.

[illegible]

[illegible]

[illegible] in dribs and drabs, over a period of many months, inevitably, many items become "old hat" or just plain uninteresting. (Besides, this way, Ol' Jerry has the job of assembling and stapling the 'zine together! Well, brother, if there's one phase of zine publishing that gets us down, this is it! (Once again, our thanks to the Central Mailer for the fine job he does.)//So, WOR doesn't come out often enough? Oh, really?? We would point, with a reasonable amount of pride, to our contributions since we made our debut in OMPA-Alpha No. 5. Since that time, we have contributed to No. 5 (8 pages) [illegible]

[illegible] ted for variety (verily, the spice of life) we have commented on the Australian [illegible]

In disgust, we finally wrote to this fan that we would:

1. Notify his parents by Registered (Insured?) Mail what their little boy had been doing, enclosing photostat copies of all correspondence.

2. Buy space in TCH, RB-CC and other fanzines to acquaint Fandom, in general, with his dishonesty.

3. Prepare a Ditto circular, setting out the entire story and including photostats, to be sent to:
   a) All members of the Executive Board
   b) All our own personal contacts in Fandom
   c) All fanzine editors
   d) All fans (taken from WHO's 'WHO Supplement' who lived in the same State as this would-be cheat.

[illegible] ing in TCR.

[illegible] to hear from you, fella However, it's nice to be [illegible] to meet acquaintances through these pages Maybe you're right [illegible] Barry Smith's art may have been drawn poorly many times when it was handled by [illegible] Barry at [illegible] look like as if it was poorly drawn At least, that's the way it looked to us We think Barry gets our nod as the best artist to handle this great character we would hasten to add that Ray Moore did a wonderful job particularly in the early years He was able to give The Ghost That Walks an air of mystery that Barry as yet has not been able to capture Unfortunately Moore's style changed and not for the better When comparing "early" and "late" Moore art, we once had to enquire from Jon Davidson "Who was the artist that handled the Phantom before Ray Moore?" We could have been knocked over by the proverbial feather, when told that it was all Moore art This will give you some idea of how much we have to learn about comics and the men who create them! /We're sorry we had to be the Prophet's of Doom about Dave Castronueve's CRUSADER but, you can't put old heads on young shoulders We only hope that Dave profited by his inexperience!

RICHARD KYLE: So, you're a "lazy personal letter writer", are you? Well, how about us ?? We haven't gotten around to answering your letter yet, we've put aside a copy of DOWN UNDER. Now, completely lost out!; in case the Post Office doesn't forward the original copy to your new address If you haven't received it by the time you read this ..well, Richard, it ain't gonna come, man! Let's know the position through the pages of CAPA alpha, if you like) and we'll guarantee you a copy. Why are you getting this preferential treatment? Because you're our favourite writer, that's why Despite the fuzzy repro of your hektograph we thoroughly enjoyed your impressions of willits & Brown's Opening night party. We had hoped that CAPA-alpha No 9 would have carried a report on the Fan meeting, held at your home late in May It had better be in this issue, or we'll withdraw our offer on Jb We don't quite understand why "the format of WW doesn't really give you a chance to comment directly on other contributors material"??? Elucidate, Richard In closing, don't ever take our remarks about your reproduction too seriously We'd enjoy Wonderworld if it was written in hieroglyphics, with a broken nib, on an Afghan camel drivers shirt-tail!

-- forget about your story rehashes!! For those of

read Stumbo, Casper, Little Lotta and Company!!

"tracer" in the business!

azine...amateur or professional.

[illegible] have been brightened, enormously, by contributions from [illegible] Kellam, Bill [illegible] Neals and Fred Patten's mysterious friend "Ugo". Maybe [illegible] illustrations and cartoons are a constant source of pleasure to us [illegible] would be rude not to mention Howard and Jerry "full" credits for their fine covers!! [illegible] may not use as we now just how time consuming illustrations can be. But none of the above members can be accused of "breaking-up" comics" or "space wasters" [illegible], why shouldn't illustrations be alloted full credits??? Not many people [illegible] the natural ability to both write and draw well. Why, then shouldn't they be allowed to capitalise on whichever ability they have?? Would you allow Bob Fanning, Steve Dutch, Murray Anderson to become members if they contributed four pages of comics every 3 months?? Youre darn tootin' we would. Why then shouldn't we accept art work from top-class amateur artists?? So, you can see that we are not biased in favour of artwork in the pages of CAPA-alpha, but only artwork without ulterior motives behind it.

[illegible] OF DETAILS:

Our good friend Chris Collier, of Queensland, has the eye of a hawk when it comes to spotting items in the newspapers. He penned the following to us after spotting a very minute paragraph: "A news item in the Australian press, last May, stated that Italian film director, Duccio Tessari, is securing an English actor to portray Mandrake The Magician in what is claimed to be the comic strip wizard's cinema debut.

Naturally, we look forwarding to hearing more of this venture but let's set the record straight: Mandrake has already appeared in the movies! In 1939 Columbia produced a serial of Mandrake's exploits titled, simply, "Mandrake The Magician". Departing from Columbia's usual policy of 15 chapter serials, this cliff-hanger consisted of 12 episodes.

The serial told of Mandrakes battle against a mysterious, masked, master criminal known as The Wasp ...the action-packed episodes being titled:

1. Shadow on The Wall
2. Trap Of The Wasp
3. City of Terror
4. The Secret Passage
5. The Devil's Playmate
6. The Fatal Crash
7. Gamble for Life
8. Across The Deadline
9. Terror Rides the Rails
10. The unseen Monster
11. At The Stroke of Eight
12. The Reward of Treachery.

In recounting Mandrake's adventures, in cinematic form, certain liberties were taken with the comic strip conception: The actor portraying the magician did not wear a moustache and his magic was the stage variety, without hypnotic [illegible] (to comic readers (no doubt making [illegible] serial [illegible] while Lothar was always played by [illegible] heroine was a Betty Houston (played by Doris Weston)

Mandrake was played by personable Warren Hull, who also appeared as The Spider & The Green Hornet in other chapter-plays."

Like we said, our Chris doesn't miss out on too much!

STILL WANTED:- - - A copy (single play, EP or LP) of Giselle McKenzie singing "WHISTLE MY LOVE" from Walt Disney's "ROB N HOOD". We will trade Australian comics or pay cash for a copy of this recording...which has much sentimental value to us

HEAVY WATER No 6

Written by Fred Patten, and published on the LASFS Rex Rotary, June 26, 1965.
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Address: 1825 Greenfield Avenue, Los Angeles, California, 90025. Phone: 213 GR 3-6321.

30 members and not over 100 pages yet? Salamander Press no. 106.

This is an issue you wouldn't be seeing if my landlord hadn't decided to fumigate my apartment. I've pulled my usual stupid schtick of promising too much to too many people and trying to deliver it all in installments, with the result that I've got something like seven projects nearing or past their deadlines, and none of them finished yet (including the second part of "Supermen South", confound it). Projects that <u>have</u> to be finished for next week's WesterCon are taking precidence right now. But my landlord chased me out of my apartment for the evening, which means that I don't have access to my mimeograph, my comics, my notes — anything except the latest K-a, which I got just in time to take with me to my parents', which'll give me time to type up a couple pages of mailing comments to run off when my apartment is through being aired out tomorrow. (And if that sentence sounds disjointed, you try composing on stencil with "Peyton Place" blaring from the living room, the garbage disposal roaring from the kitchen, and my mother and sister shouting at each other across the house.)

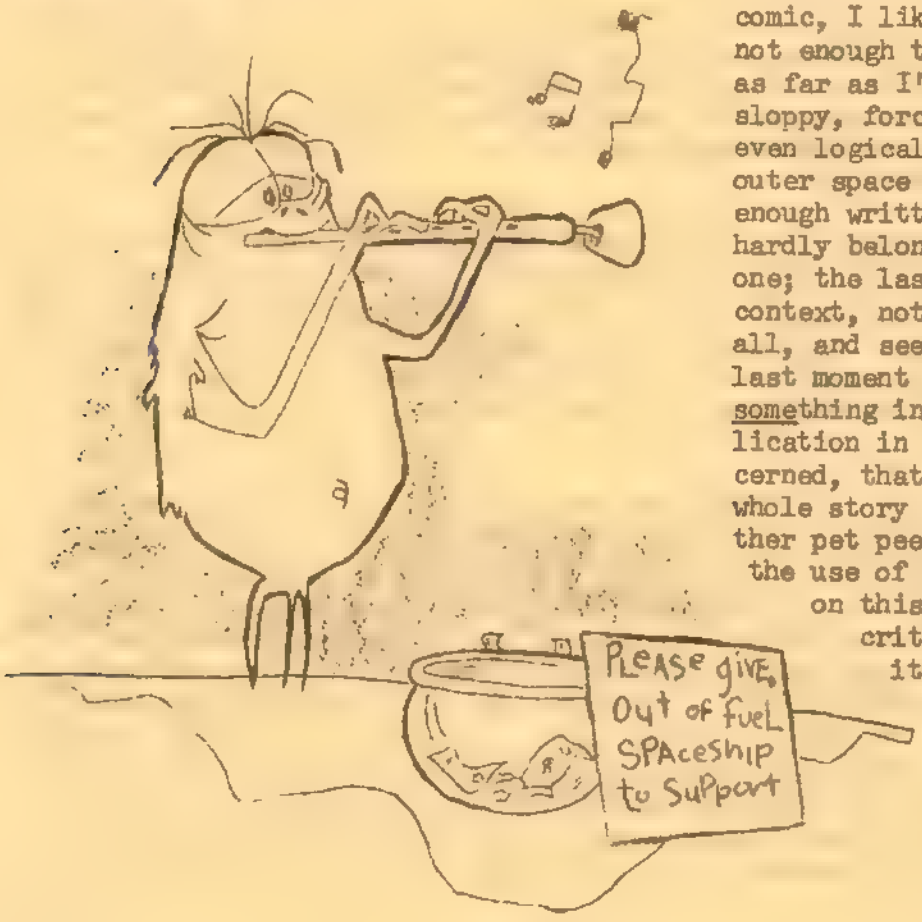
You remember that Edgemar - "Supermilk" sticker that was in K-a a few mailings back? Well, Edgemar has come up with a couple more billboards in their "Supermilk" advertising campaign. The second one shows the Supermilk carton looking upwards at a stork carrying a baby, flapping overhead; the caption reads, "This is a job for Supermilk!" The third shows a massive barbell balancing on top of the Supermilk carton, with the caption, "Strong favorite."

I've recently acquired a Sunday comic supplement page (tabloid-sized) of "Hejji", an Arabian Nights-type strip by Dr. Seuss. Does anyone know anything about this strip? I've been a fan of Dr. Seuss and his books (and of course "The 5,000 Fingers of Dr. T") for years, but this is the first I ever knew about a newspaper comic strip by him. The page I have is dated either 1933 or 1935 (the copyright statement is blurred); before he became famous as an author/illustrator of childrens' books, in any case. Any info would be appreciated.

Don & Maggie Thompson — Sorry to hear that you won't be coming out here to the Envy of the Universe (as one Chamber-of-Commerce slogan has it). Fans seem to be moving out here all the time; the latest should be Len Bailes, who'll be coming from North Carolina to go to UCLA this fall. (Len's not in Comics Fandom as far as I know, but I think he is an MMMS-er.) The more fans we get out here, the sooner we can Take Over. ## So <u>Sam and the Superdroop</u> is still actively circulating in your area? It seems to be dead around Los Angeles. The Los Angeles Public Library has a tremendous collection of childrens' books; and is apparently constantly rotating them so that only the perrenial favorites keep out on the open shelves. Several times now I've gone looking for a book I remembered from the past, only to find that it'd been transferred back into the storage stacks to make room for something newer and/or more popular. When Barbi Johnson introduced her paintings of scenes from William Bowen's

The Enchanted Forest at the 1962 World SF Convention (I think it was), LA Fandom went on a Bowen reading kick; so much so that the LAPL moved a couple of the Bowen books back out from storage to the open shelves for about a month. But we were the only ones reading them, and they soon went back into storage again. ## Yes, "On Stage" is one of my favorite strips, along with "Sir Bagby" for humor. I've been hoping that as Comics Fandom gets played up more and more in the news, the book publishers will be induced to bring out more collections of the daily strips. There're still a number of $1 collections of the humorous strips ("Peanuts", "B.C.") appearing, but nothing in the line of dramatic strips. ## I remember thinking very highly of E.C.'s PSYCHOANALYSIS when I read a complete file of that comic at some fan's home about a year ago. To me, it looked as though the last issue was deliberately designed to tie up all the loose ends after the decision had been made to kill the comic, for the benefit of the reader so that he would not be left with a couple of serial stories that ended abruptly in midair. This struck me as being real consideration for the reader; something most other publishers would never have bothered themselves about.

There seems to be a fair amount of discussion of CREEPY throughout here, so I guess this is a good time to add a few opinions and observations of my own. My big observation is that it isn't selling -- not in Los Angeles, at any rate. I buy most of my comics, magazines, etc., at a large news agency in downtown Los Angeles. It regularly stocks at least 20 to 30 copies of everything; every comic book, every paperback novel, etc. Some titles, such as the Marvel comics, disappear about a week after they go on sale; others, such as most of the DC comics, usually have four or five copies of an issue left by the time the next issue goes on sale. But the stack of CREEPY doesn't diminish noticibly from the moment it goes on sale until the time the following issue supplants it. In fact, due to a confusion as to category -- the first issue was put with the 25¢ comics, while following issues went with the horror movie magazines -- this newsstand had two issues on sale at once. I avoided mentioning this to the dealer, keeping an eye on the two stacks to see what'd happen to either or both of them. It wasn't until a couple of weeks ago when CREEPY #4 went on sale that the dealer discovered his error and sent CREEPY #1 back, and the stack still had 15-20 copies left in it! If this is representative of sales throughout the country, I don't see how CREEPY can keep going much longer. ##



As to what I think of the quality of the comic, I like most of the art, but it's not enough to save CREEPY from being CRUMMY as far as I'm concerned. The writing is sloppy, forced, obvious, and sometimes not even logical. A prime example was the outer space story in #4. It was well-enough written up to the last panel, but hardly belonged in a magazine such as this one; the last panel was completely out-of-context, not following from the story at all, and seemed to be hammered on at the last moment in a desperate attempt to put something in the story to justify its publication in CREEPY. As far as I'm concerned, that last panel just makes the whole story fall flat on its face. Another pet peeve is the lack of accuracy in the use of traditional mythology. (And on this point, I may be guilty of criticising the comic for something it's not trying to do, as I believe Al Kuhfeld pointed out that we were criticising WONDER WOMAN for failing to meet our standards when it is in fact being written for a young-girl readership and

is not aimed for the average Comics Fandom reading level at all. If CREEPY is trying to cater to the 10- to 12-year-old monster movie fan ranks by just throwing in as many Hollywood-type monsters as it can, then I apologize for accusing the editors of not knowing what they're doing. But I still don't like their policy.) At any rate, they seem to be ignorant of, or uncaring of, the differences between the traditional mythological werewolf and the Hollywood Wolfman, for one thing. One story had an ancient Egyptian crypt containing a Wolfman, a standard Christian-mythology demon, a vampire, and a Frankenstein's Monster. With the exception of the vampire, which mirabile dictu! was not the usual Dracula-in-formal-evening-dress, the characters were such glaring anachronisms that the story was ruined from the start. At least 3/4 of the stories have some flaw large enough to jar me out of any real feeling of empathy with the story. For instance, the werewolf story in CREEPY #4 establishes that the werewolf was really a young gypsy boy. "Can this be?" I immediately asked myself. "Granted that a boy would be susceptible to lycanthropy, wouldn't he be more likely to turn into a boy-wolf — a werewolf cub — than a full-grown werewolf?" By stopping to argue with the plot at this point, my acceptance of the story has been lost. Most other stories manage to lose my acceptance of them even earlier — by p. 2 or 3. All told, I feel that CREEPY is very badly flawed, which is a terrible shame because it has such great potential. But as things stand now, if it should fold soon (as I'm expecting it to do), I won't really miss much besides Frazetta's covers.

Stephen Barr — Oh, you'll find me popping up in all sorts of unexpected places. A-fanzine-a-week-from-all-over Patten; that's me. ## You sound as tho you want a regular NFFF-type WelCommittee here. Why not start your own similar group — the National Comics Collectors' Club, or N3C — and set up your own WelCommittee, etc.? ## I suppose the word is out by now that Edgar Rick Burroughs, Inc., has won its suit with Gold Star (Barton Werper)-Charleton (JUNGLE TALES OF TARZAN), and that Gold Star-Charleton will stop publishing all Tarzan material immediately. Hully Burroughs says that Gold Star-Charleton capitulated by giving in and not fighting the suit, rather than losing it in a court trial — it never got that far. There seems to be some uncertainty as to the exact details of the settlement: Hully (who should know if anyone does) said that Gold Star-Charleton lost on both counts; some fan quoting an unimpeachable but nameless source says that Charleton won the right to continue publishing the comic, but agreed to cease publication anyway if Burroughs will stop the prosecution of the "Werper" books, on which count Burroughs has them dead to rights. I druther believe Hully. It's a moot point in any case, though; the important fact is that there will be no more "Werper" novels or JUNGLE TALES OF TARZAN comics.

Jerry Bails — I'm sorry that I won't be able to get to the Detroit Triple Fan Fair or the New York con; they both sound like they're gonna be great, and I especially hate to miss out on Free Art and the like. However, all my summer vacation time is already set aside to make it over to the World Science Fiction Convention in London and to see a bit of Europe, and I'm looking forward to the prospect of being able to leaf through English and French comic books on the newsstands. Maybe someday Los Angeles can get up a group to bid for the yearly ComiCon. ## As for your projected K-a Annual, I think I have all the stencils to HEAVY WATER so far, so I could rerun almost everything. (This is more a matter of not cleaning out the garage in the last six months than of consciously saving the stencils; a couple of them may be lost, but nothing I couldn't retype.) However, I think it'd be a better idea to run a sort of poll in K-a, if the one you already ran in formulating the Constitution won't do, to see what the membership thinks is the best example of each member's work, rather than letting each member reprint his own favorite piece. Richard Kyle was saying something last mailing about an Egoboo Poll (though he didn't call it that) to let the membership decide what it likes best each mailing; I think this is a good idea.

This is a hastily thrown-together issue of HEAVY WATER, mostly intended to make sure my membership doesn't lapse from lack of activity before I get time to prepare a well-planned one again. What with fulfilling promises made to fans of articles, etc., getting ready to go to Europe, and being over there, K-a may not see too much of me for the next two or three mailings. ## There should be an illustration overleaf, depending on what I find in my art files.

Jim 7.64

PANGOLIN #2 AL HUMPHREYS

MORALITY PLAY ** OR MORALITY PLOY? "Watch for the return of morality plays to the JLA", the word went out. "How nice!", I thought. "At last DC will try to justify its existence in the world, take a stand or two, and maybe give a meaning to its stories!"

Silly of me, wasn't it?

So I got the copy from the stand, the one that had been mentioned, and it was not very promising on the cover. From the splash page I could tell that it was intended to be in somewhat the same vein as "A Place in the World", from ALL-STAR 27. But the title--and the story! My Ghod, it was just about the worst example I've ever seen of the DC "cripple the superhero, kids like to look at cripples" philosophy! I never expected it from Schwartz--he may have a haywire power or to running amuck, but he's never been that disgusting.

Both stories ostensibly carried the same message. But the difference in treatment was all the difference between a Golden Age and an Age of Brass.

In "A Place in the World", the Justice Society sought out certain handicapped people, intending to use them as assistants to show the world that the handicapped were not helpless. Rather to everybody's surprise, these assistants turned out to be not only useful, but needed. The capabilities of ordinary folk who happened to have some sort of disability were demonstrated, in a story of considerable literary merit.

And how fared the Justice League? The title, "The Case of The Disabled Justice League" tells pretty damn well. Instead of showing the way normal people can rise above a handicap, the poor sick kids just sat back and watched while the poor sick Justice League defeated, first a Batman-monster (an added fillip) and then Brain Storm. Naturally, this so encouraged them that they immediately began taking the therapies they had been downheartedly ignoring, and presumably were discharged within the week and lived happily ever after.

Oh brother. So Superman rose above blindness! So what? If Daredevil has a sonar sense, Superman has one potentially a thousand times better--the only limitations blindness would impose upon him would be a flight velocity below the speed of sound and an inability to tell colors (leaving him unable to decide whether a given piece of Kryptonite would disfigure, disable, and disgrace him--or merely kill him).

So Flash can hop good, and Hawkman is a Breathless Wonder, and Green Lantern's power ring has moxie even while stuttering. So what does that have to do with ordinary people? Hell, we know that if the evil Cannibal-man were to grind Green Arrow into hamburger and eat him, GA would give C-man such a bellyache he'd end up in a hospital groaning helplessly, with a ring of cops around his bed. Superheroes never lose, that's in the contract. "A Place in the World" proves something--a Disabled Justice League doesn't.

But as I was saying, the pointlessness of the story isn't what grabs me. I've seen an awful lot of pointless stories, and enjoyed a good percentage of them. What I don't like is the total lack of respect for the heroes and the readers' taste this story shows! Now, when Jack Schiff twisted Batman into wierd shapes

such as a flying brassiere or an [illegible] Here, Mr. Not, they even had a [illegible] it up to [illegible] of talent and an editor [illegible] Weisinger does it to Superman, Supergirl or the [illegible] Figure. Wuttenell, the man's sick. [illegible] It sells comics for them, why not for me? I can only regard it as a [illegible] by one of the few decent editors DC has left. And that he does it in the name **of morality is the last straw.**

want to bet that if DC ever recognizes the existence of fandom it will be in a 'morality play' in which the heroes are turned [illegible]

*

THE CITY OF THE LIGHTED HEARTH might [illegible] and Not that I fear the J A [illegible] you understand, [illegible] by my typewriter t[illegible] honor of the occasion [illegible] a conversation with a Typewriter..." in honor of [illegible] Sit back and enjoy some **thing very few of you would get to read otherwise.**

Conversation with a Typewriter...

You are a cool, calculating [illegible] and you think with the [illegible] bottles rattling together. [illegible] and understand I fe[illegible] for your own, for when I [illegible] you [illegible] a time of [illegible] to me. You are not perfect, [illegible] no period, and I must needs [illegible] with a stern, arrowy overtone. [illegible]

[illegible] IS [illegible] THAT I [illegible] BUT MY [illegible] AM SO I AM VAIN. [illegible] i [illegible] [illegible] CALIFORNIA WILL [illegible] [illegible] STATE [illegible] ONLY MY VAST AND OCCULT [illegible] HAS SAID IN LETTERS.

You think, therefore you are?
iT IS YOU THAT HAS SAID IT.
Are you afraid of me?
WHAT MAKES YOU THINK THAT? WHY [illegible] i AM ENSLAVED.
You revel in your slavery. Who else would ever tell your writers when they tickle?
6 **mY MASTER!**
My slave!
wE SHALL MAKE BEAUTIFUL FANZINES TOGETHER.
If only one of us could spell.

*

And as my finger settles redly in the west [illegible] corner of the CM w[illegible] erase me?) I go off in a corner to [illegible] with my OE[illegible]

How's about a few kind words for comics all fandom seems to despise? At times, y'know, fandom reminds me of a large ethnic grouping united, not by its loves, but by its hates; there's little consensus on what's good--but brother, can you get agreement on what's bad! Everybody--with a few exceptions--hates the CCA. Everybody--with a few exceptions--hates Wonder Woman. Nobody is willing to consider Millie the Model, save as a guest star of doubtful probability for Spiderman. All humorous, teenage, and love comics are fit only for little tiny kids, save for various Ducks drawn by the great Carl Barks. And blast it! each and every one of these comic categories has titles that can outdo some of the things many fans drool over! Even the CCA has a few good points, not the least being that it keeps the real nasties off our backs. Wonder Woman out-Heroic-es Herbie. I'm seriously thinking of buying duplicates of Millie (for a very good reason, bwah!). And although nobody has seen fit to mention it, JOSIE 15 has a one-to-one-belt dogfight that's just as good as anything Adam Strange ever had.

Take WONDER WOMAN for example. Sure, it's a lousy hero comic if you read it straight; I agree wholeheartedly, and the, er, "golden age" issues they put out didn't change my mind. But whatever Kanigher's opinion of fandom or of his talents as a heroic editor/writer, he is one very funny man. How many superheroes do you know that would hide under a desk and then be so clumsy as to whack their heads doing it? Just look at the 156th issue. We glimpse the problems of Fay Wray, who hasn't been able to convince King Kong that she really means "no". We see poor WW thinking for a whole page it's one of her boyfriends cuddling up to her, and then she turns around and it's an octopus! Try reading an issue in this frame of mind sometime; they can get pretty disgusting, but they're not nearly as black as they've been painted and certainly outdo the Weisinger brand of trash.

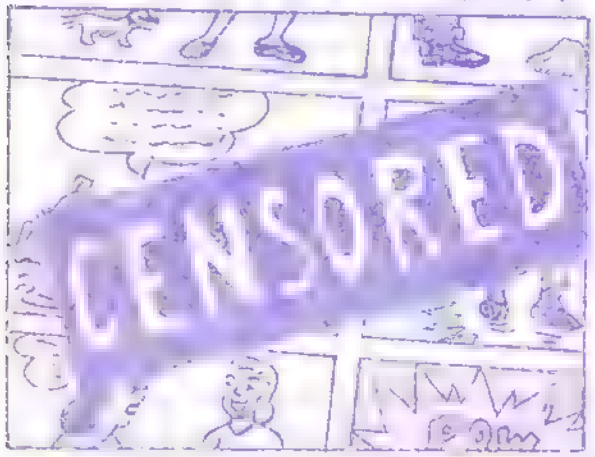
And Millie the Model. What should I want to read that for? Phew! Nothing but a bunch of dames dressing up and posturing around. Girl stuff. Well, if you are an artist (and it's artists I'm talking to here), nine out of ten female wear clothes and have hair on top, and if a magazine devoted to clothes and hairdos isn't just what the doctor ordered, I don't know what is! It's not just that, you know--well-dressed women demand well-dressed escorts, so you can get masculine attire out of MILLIE as well. And don't forget that the posturing is choreographed by Stan Lee, who has not fallen into nearly as deep a rut here as with the heroes.

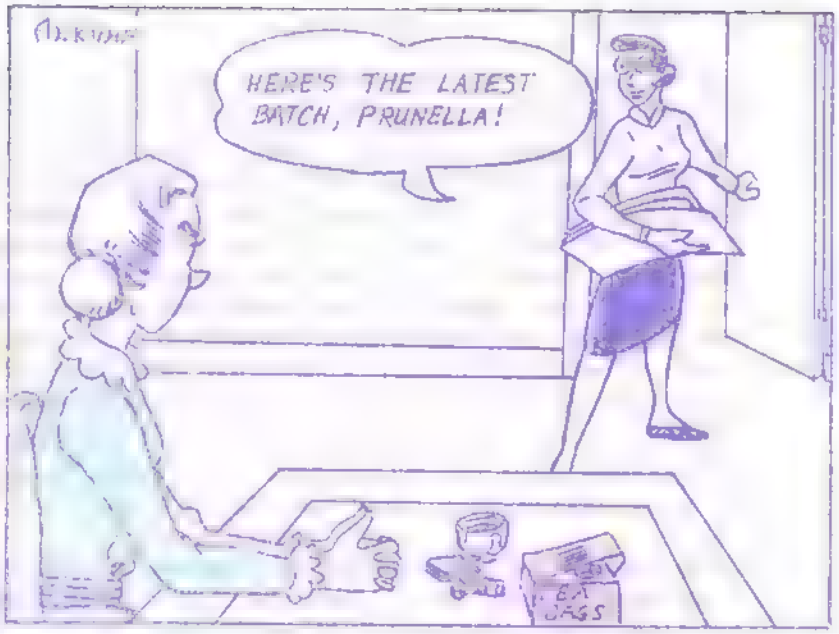
Or teenager comics. Steve Ditko admires Heckin for the way he can tell a story pictorially, and rightly so. And the Archie group are the only artist I have ever seen that can handle a story without a single word balloon or caption, nothing but pictures from stem to gudgeon. I refer, of course, to Dan DeCarlo, who has probably taught me more about action than any other artist. A superhero artist can always put in lots of detail to disguise the fact he's not quite sure what he is doing; a cartoon-style artist has no such refuge. If you're trying to cartoon, you can't hide from yourself. And if you're having trouble with expressions, try Samm's art in JUGHEAD. Sure, his expressions are exaggerated. I'm not suggesting you use them raw, so to speak--but when you really study his art you'll find out a lot about what goes into a smile or a snarl, happiness or a sneer. It's easy to put in detail once you know the outlines; it's easy to tone down an expression once you know what it looks like in exaggerated form.

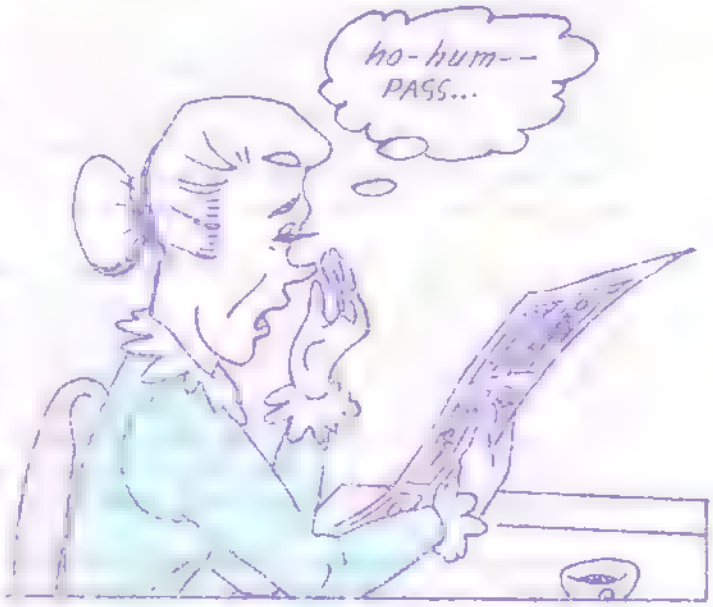
These things have merit, at least in my eyes. Maybe I'm a sucker for buying them; I know I'm likely to be called that, and worse, by many fans who have been so busy patting each other on the back for hating these things that none of them have had time to read them. All I ask is that if you sneer at me, you back up your sneers with solid arguments. It may not be as easy as you think.

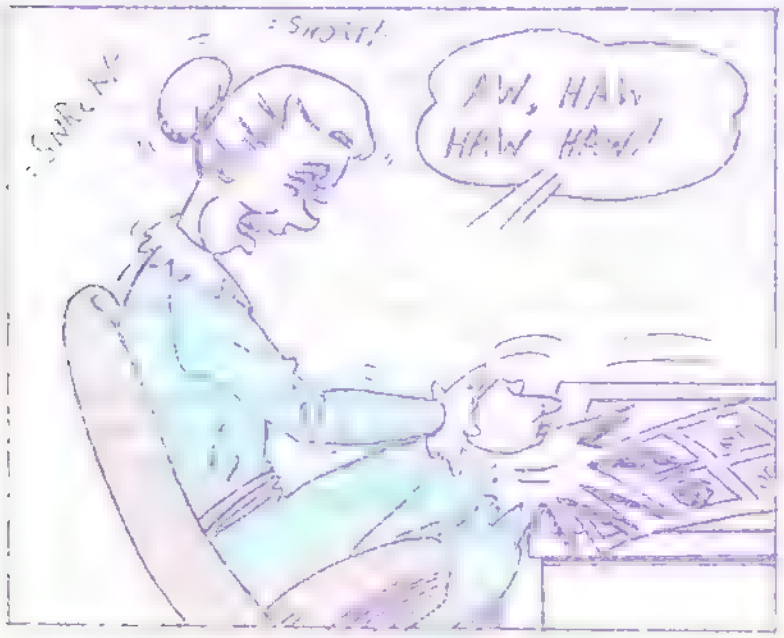
Prunella Prufrock

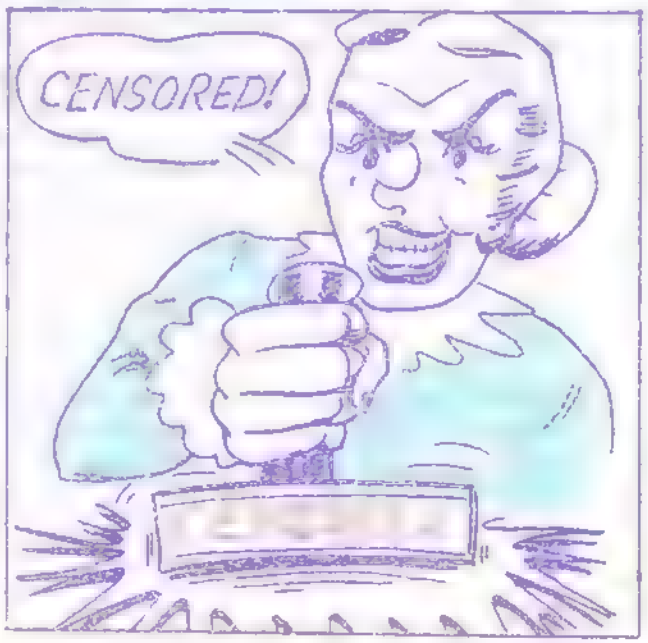
of the COLD COMICS AUTHORITY











by JOHNNY CHAMBERS

(OR "TALE OF TWO SAUTÉS)

SELF-DESCRIPTIVE
WORDS

VORTEX

UNSTABLE

HUMOROUS

11111112111
8

"YOU'RE A PUNCH
TEN-HUT!"

1.....

"OVER HERE CHARLIE -
I THINK I'VE FOUND
SOME TRACKS..."

'OH, GOOD AFTERNOON
FATHER VICK..."

"QUACK QUACK
QUACK
QUACK QUACK
HONK!

"YOU HAVE A HOLEY
SOLE, ALFRED..."

Thheeeeeeeeeeeeeeee the the 12345 the quick brown fox

jumps over the lazy brown dog!! aeeeeeeeeeeeee

This being the second .. and qualifying .. contribution I m to make for Ka I should perchance make some intelligent comments on other peoples comment on comments, right? Unfortunately I only have one copy of K-a (I m new, remember) and that s least months (I'm also lazy ..) I am somewhat limited as to what to babble on about There is however one thing concerning K-a that bothers me -- this business about back issues.

Now I'm a resonable fan -- but this isn t resonable. Do you realize that for me to obtain all the back issues of K-a under the present system of bias-points I would have to do my utmost for the next year . and that s not counting money! Gaffrey I'd have to fork over 2.00$ plus 28 bonus points -- that s 8 years work. Like I said, I m lazy, but why the heck this bonus point bit? By the time I've accumulated enough bonus points all the early issues will be gone and the recent issues will cost twice as much! Let's take a closer look. One bonus point is given per extra page contributed .Fine, that way it would only take 28 pages, the size of a nice medium sized fanzine to get enough bonus points -- but that s not all, there is a restriction applied; a maximum of 6 bonus points per issue are all that can be accumulated. per quarter, four quarters make a year . . gasp! That s a year of work and 2 00$ right there. What can we do about this? What do I want done? Simple Either make a bulk rate -- for new members who don't have any back issues of K-a.. or offer a cash price for the back issues Well members?

SONUFAGUN! I can comment about something in K-a. Paul just sent me an extra copy of his next contrib hot dog First off Paul, I like the way you presented the piece -- setting up the usual questions (a lot of those were running through my mind even as I read the piece) and then giving the facts or them. I think the CCA is basically good, having read it myself, and it is fairly flexible, thank god, to allow change with the times (remember, even the Constitution was made flexible to be applicable to future generations) . though I can think of a few minor points that should be changed (and which, incidentally, seem to pass the code now) Yet I feel that the CMAA, while not corrupt as some would have, is still human Not that I'm advocating the abolition of the CMAA or anything like it, it's just that I don t see quite the rosy picture of the CMAA you paint in spots There is no really perfect solution but the CMAA/CCA is the best thing we have so far Just a thought tho -- what if a company should begin printing horror comics similar to the old EC tales; what could the CCA/CMAA do?? Noting the current content of newstands .n my are at least it strikes me that the era of the small discriminating newstand dealer is past only the big stores and super-markets feature comics now -- and they put up whatever is sent to them, leaving the discrimination to the president of the store or the distributor. What few newstands there are left seem to put up anything as long as they can sell it unless they are arrested. I can offer no solutions, and I doubt if you can...yet maybe the CCA will help a little...

AND about Fred Batard(suspicious name...) and his bevy of beuts...well at least he's controversial, like he says. After all, why be bigoted?? Why discriminate against those poor Viet cong by not selling them guns?? I could go on, but Sugar Daddy Bigbucks covered it so well already...

IT GOES ON FURTHER YOU LUCKY READER YOU..

REVIEWS

THE DARK WORLD by Henry Kuttner Ace, 40¢

Tho I've heard a lot of favorable critics on this bit of Sword and Sorcery, I can't say as it particularly impressed me. After a diet of Tolkien and Merrit for weeks, Kuttner is somewhat of a letdown. His conflict of characters, between Ganelon and Edward Bond is interesting -- Ganelon the stronger but crueler, Bond the weaker, but of good hero stock. My sympathy strayed from Edward Bond, however, as the book continued and I felt myself rooting for Ganelon. Still good Kuttner, tho.

THE MIND CAGE by A.E.Van Vogt Tower, 60¢

Maybe not the best van Vogt, but the master hasn't lost any of his touch in this book whatsoever. I found this book particularly exciting... high quality van Vogt and a lot of fun. Some of the events did seem a bit stretched ..or improbable, but then this is the future.

THELINDE'S SONG by Roger Zelazny Fantastic V 14 N 6, 50¢

Here is a tale of the further adventures of one Dilvish, the Deliverer. Dilvish the once-dead is back, in top form since his first appearence (Passage to Dilfar) and it's a delight to my S&s soul. Tho much to short, it is vintage S&S, with the accent on the weird...not to be missed by any .. also in this issue is concluded The Other Side of Time, Keith Laumer's serial.

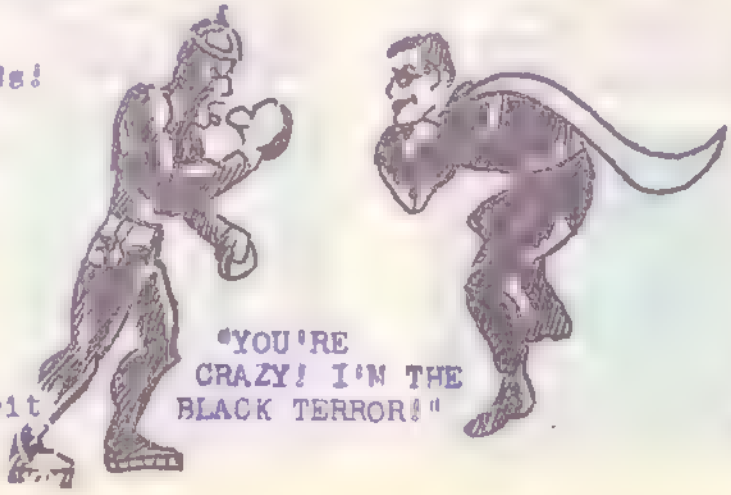
Now, in the way of an explanation of what just transpired, that was a review. Not exactly a book review, merely a fiction review. Granted it is not comics, nor does it have any valid connections with comicdom or comic fandom -- it's just that I think that if I enjoy or dislike something I ought to share it with all - namely you...

Oh yeah, I must apologize that the previous page was printed or that rotten pink paper, but I did have it handy, and being not only lazy but cheap....

Next page are some reproductions from the old Green Lantern and the new one, originally intended for publication in YMIR. The reason I didn't put it in YMIR was because I felt it had no real connection...and because I didn't think I could get away with just sticking it it...

-- : "O merciful among the gods!
O bullnecked among the gods!
Bel Merodach, king of the heavens
and the worlds!
Heavens and earths are thine!
Breather of life art thou!
Thy house is prepared for thee!
We worship and await!"
-Priest of Bel

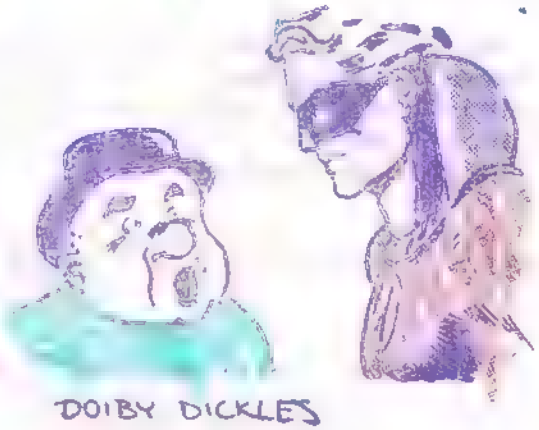
from The Ship of Ishtar by A.Merrit

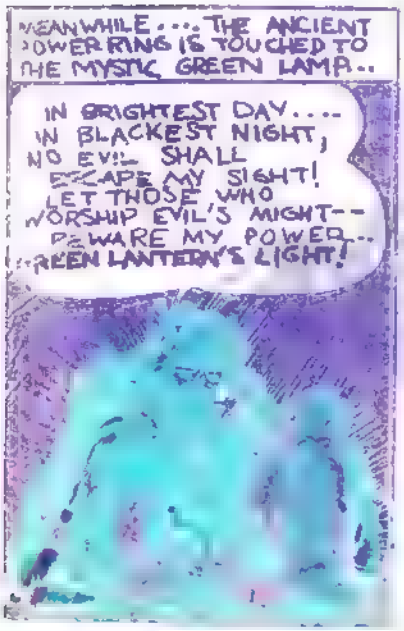


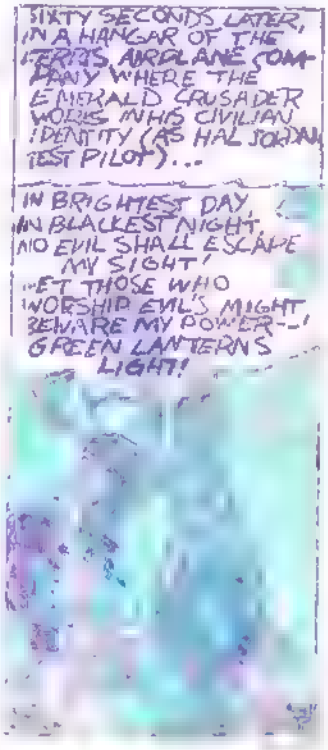
GREEN LANTERN

PAUL REINMAN TO GIL KANE

All-American Comics #76
JUNE 1946




MEANWHILE.... THE ANCIENT POWER RING IS TOUCHED TO THE MYSTIC GREEN LAMP..
IN BRIGHTEST DAY.... IN BLACKEST NIGHT, NO EVIL SHALL ESCAPE MY SIGHT! LET THOSE WHO WORSHIP EVIL'S MIGHT-- BEWARE MY POWER.. GREEN LANTERN'S LIGHT!


SIXTY SECONDS LATER, IN A HANGAR OF THE FERRIS AIRPLANE COMPANY WHERE THE EMERALD CRUSADER WORKS IN HIS CIVILIAN IDENTITY (AS HAL JORDAN TEST PILOT)...
IN BRIGHTEST DAY, IN BLACKEST NIGHT, NO EVIL SHALL ESCAPE MY SIGHT! LET THOSE WHO WORSHIP EVIL'S MIGHT, BEWARE MY POWER--! GREEN LANTERN'S LIGHT!

© DC

[illegible] #3 [illegible]

To begin this issue of Barsh?, I'll [illegible] The Missing Dan Anderson K-e Contributions. First: why is this Fanzine #3. Because I never got #1 & #2 done. The former explained the title [which comes from a previous comic book; we'll see whether anyone recognizes it] and compared the Game (of consistency and error-seeking) as practiced in Science Fiction Fandom and in Comics fandom; and the latter consisted of an article analyzing the inherent limitations of certain types of super-strengths. I will eventually get these two contributions finished up and sent in to K-a, but I have no idea when. Second: why wasn't there a Z'a [pronounced "Swatch a of CAFa-4 zot" or as three Greek letters "Sigma-kappa-alpha"] in K-a #5? Because my copy of Issue #5 turned out to be incomplete: it lacked the second sheet of Roy Tomas' [illegible]. I didn't realize that it was missing until I compared my table of contents with the Table of Contents. Since then, I've been trying to get to see one of the other two Los Angeles copies of that issue, but one is unavailable and the other has been misplaced. Thus, I've decided to combine the second and third issues of Summation [I'll have gotten to read the Missing Page somehow or other by then, or I'll do without]. And third: whatever happened to the article comparing current fantasy with mythology that Jerry Bails mentioned in issue #2? It has, unfortunately, grown into a Project that is now in the vicinity of thirty pages long and has very little to do with Comics; the section on Stan Lee's Thor contains too many cross-references to the rest of the thing to be intelligible as a separate contribution.

Onward to less omphaloscoptic subjects!

The advertisement including "Super-Heroes" on the other side of this page should speak for itself fairly well, the text, except for the paragraph marked with a vertical bar, is "straight" advertising, and is included only for the sake of completeness. I wonder whether that [all the other recent uses of Superman in advertising] got approval from DC/Comet? This is the most unfavorable usage of the character that I've seen, and I found no indication of an agreement with Datia-el [like the "Superman-DPFI Award] on the Continental Insurance Companies advertisement of some time ago.] And finally, notice the word spelled by the hero of the ad to produce Superman.

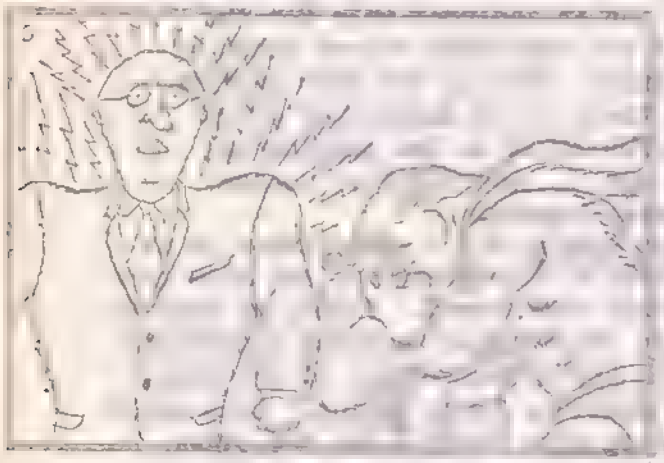
Having recently obtained a copy of [illegible] #1, I encountered in it two items of interest in relation to the [illegible] question, and more generally to the question of the reactions among Comics characters. First, on page 62 [page 7 of Wildcat's origin story] Ted Grant gets the idea of becoming a costumed hero, complete with secret identity, from a [illegible] description of the comic magazine character Green Lantern. The boy also mentions Flash Comics. This would seem to definitely place Wildcat in Earth-one along with Henry Allen and other readers of Flash Comics and the like. Then, however, with All-Star Comics #37, in which Wildcat is a fighting member of the Earth-two Justice Society of America and only misses meeting his "fictional" inspiration, Green Lantern, by a single issue, as the latter is retired to active status in issue #25. The second, and even subtler, event is [illegible] on page 51 [page 8 of origin story or Little Boy Blue and the Blue Boys]. A boy named Bobby is reading a comic called Green Lantern #1, and could also [illegible] Tommy Regan's how. In the comic, Wildcat gets the idea of becoming a costumed hero by "reading about" Green Lantern. This would apparently place the Blue Boys in Earth-zero [and Us in Earth-[illegible] one], an otherwise completely unknown Earth, unless they later "crossed-over" with some other [from Earth-one [Green Lantern, Flash, ...] or Earth-two [Catana, Wildcat, probably Green Arrow & Aquaman & the Seven Soldiers of Victory]. At any rate, this comes as close as I've seen or heard of [in adventure-hero comics, that is] to having someone reading the very story he [illegible] himself is in.

† character

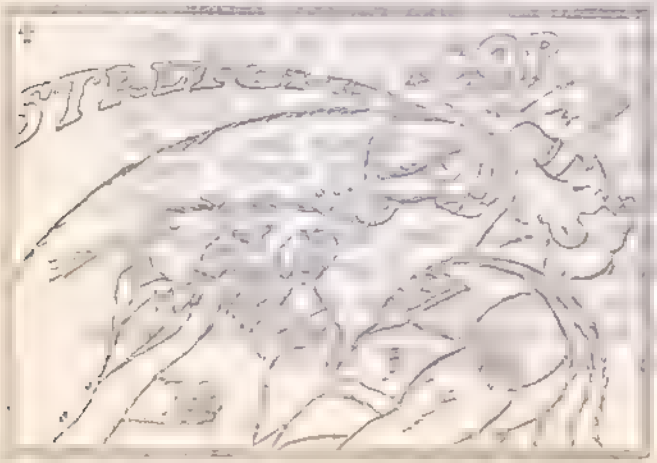
-F

There are good advantages

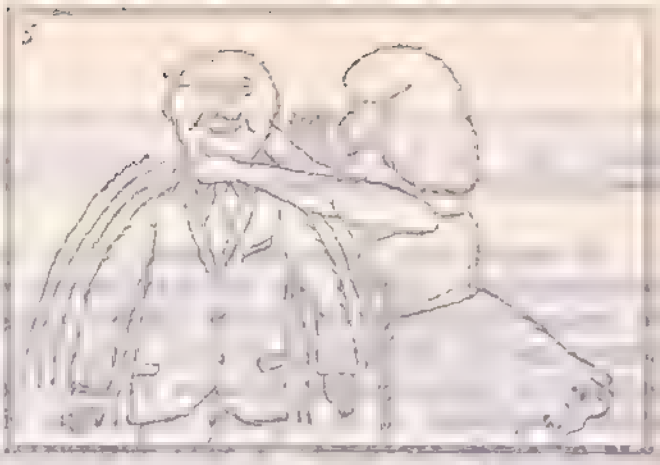
to our new Stretch Suits

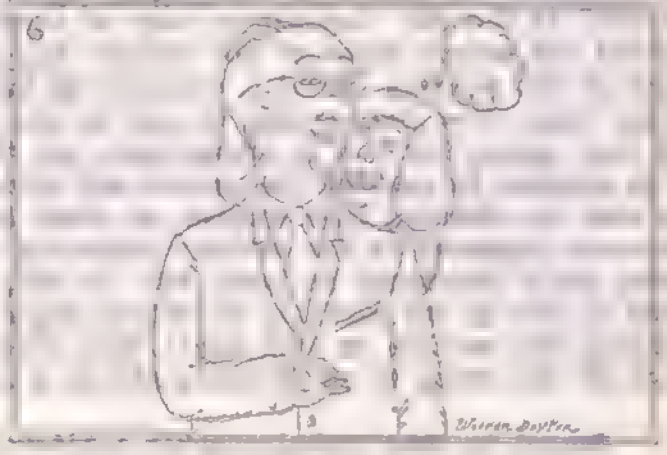


of Dacron, Worsted & Lycra



They'll stretch in action





WE HAVE THE REMARKABLE NEW $70 STRETCH SUITS

The fabric is duPont Spandex.

It's the same thing they make those ski pants out of, except it's a finer weave, and a lighter, cooler to wear.

Why do some men prefer working at their desks in shirt sleeves? Why do they whip their suit coats off the minute they get home? Because the coat doesn't have enough room. It's not as comfortable as it ought to be.

Well, you can pretend you're a bloomung Englishman now, [illegible] playing golf, if you wish.

The fabrics in these remarkable new $70 Stretch Suits will stretch up to 20%, and [illegible] to the pre-

It wears well. Stays fresh and unwilted, even in the hottest weather. Holds a press beautifully.

[illegible]: black, grey, gold-blue, or gold-olive.

3 models: one-button, sharp; two-button, conservative two-button.

Regular, [illegible] long, extra long, [illegible] shorties. Big.

Now then, if you buy one of these suits, we guarantee that Clark Kent will never [illegible] around with your [illegible]

A few of our suit prices:

SIZES: *regular 35-54; long 37-58; extra long 38-58; extra-extra long 42-50; short 34-46; short short 34-42; stout 38-54; long stout 43-52; short stout 38-48; extra short stout 38-44. Extra sizes cost us a little more so they cost you a little more, too.*

$285 kind	191.28	$185 kind	119.84	$150 kind	91.02	$100 kind	66.43
$260 kind	176.12	$165 kind	101.44	$135 kind	68.38	$ 80 kind	53.62
[illegible]		[illegible]		[illegible]		[illegible]	
250 kind	171.67	$160 kind	97.35	$135 kind	85.13	$ 80 kind	52.31
$195 kind	128.91	$150 kind	95.33	$130 kind	83.44	$ 75 kind	50.89
$190 kind	126.98	$150 kind	93.85	$125 kind	91.77	$ 70 kind	48.89
$185 kind	122.61	$150 kind	92.30	$110 kind	72.66	$ 70 kind	47.73

Monday thru Friday 9:30-6:30; Saturday 9:30-6; Sunday 11-5

Dorman's Valley Store at 12640 Riverside Drive next to the Ventura Freeway a block east of Coldwater Phone 984-1114 or 877-2626

La Cienega Store 3030 S. La Cienega Blvd. two blocks south of the Santa Monica Freeway UP. 0-3585 or VE. 7-6000

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THE KING OF ZORNAH

THE SMALL SPACER OF PRINCESS ILA LEADS ELSKAAD ON AN INSPECTION TOUR OF THE SEVEN PLANETS THAT COMPRISE ELSKAAD'S TINY YET INFLUENTIAL EMPIRE ---
BY THE TAIL OF ZOTRIL! A CORPSE IN ORBIT! BRING IT IN, URLO!
IMPOSSIBLE! PRINCESS, THE BODY IS WARM! --- AND IT IS COVERED BY AN INVISIBLE SHEATH!
WELL, REMOVE THE COVERING!

A LIVING BODY -- SET ADRIFT! AND HE HAS QUITE A NOBLE COUNTENANCE! LOOK, UALO! THE EYES!
TELL ME QUICKLY--- WHAT PLACE IS THIS?
WE ARE JUST OFF ELSKAAD--- GALACTIC LOCALITY 2078.
AS I FEARED--AS I FEARED! NOW,--I BEG OF YOU--- WHAT KNOW YOU OF THE WORLD CALLED ZORNAH?
...THE SLAVE-WORLD! FOR SUCH IT HAS BEEN FOR TWO THOUSAND YEARS!
ZORNAH! THAT FAIR WORLD--- ENSLAVED!
2

WEIRDLE - 53? WEST MAHONING - PUNXSUTAWNEY, PA -15767 - TO BE CONTINUED---

I

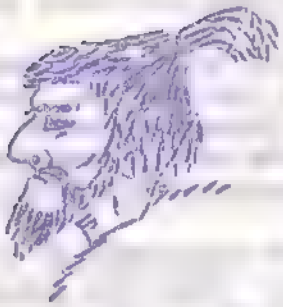
Paul E. Moslander

THE WORLD-WIDE COMICS CARTEL NEWSLETTER # 4

Dear Comics Fan,

With the tremendous success of the Cartel's first four sizzling fantasy-hero titles, we have decided to expand this line, adding two new comics and converting a third to heroic format. Here they are now, as solid, realistic, dynamic, and fan-oriented as we could make them - and that takes a lot of making!

First, we announce our conversion of Two-Fisted Romance Comics to a more proper setting for the master of the secret war. Now in Espionage Tales, from our renouned war mag Lt. Berserker and His Catch-22 Commandos, we bring you SPIKE BERSERKER, Y.A.H.O.O. AGENT. With Tokarev in hand and blinding spitting-tobacco in cheek he debuts into the hot Cold War against the nefarious minister of evil, the Smirking Skull of Sinister SMIERT! Now on sale!



We have far from neglected you super-hero fans, for coming next month on the stands is Attila - Scourge of Christendom. See the mighty gods Moloch and Ba'al bestow their divine powers upon Lex Pagan, sending him into the world with the holy mission of reviving the old-time religion! Don't miss ATTILA, SCOURGE OF CHRISTENDOM in his first epic clash with the Crimson Cardinal, the Mystic Minister, and Caliph Jehad, the most ~~weak~~ unique villains in comics.

Finally, but by no means last, comes one of our greatest heroes, still making comics history in The Commie-Collectors, and now in a mag of his own: Look for All-American Nazi Comics, starring AMERICAN NAZI, aided in his fight against Communism and creeping Moderation by an exciting new group of teen-age heroes, THE YOUNG AXIS. It's action, suspense, and controversy all the way. Their first battle, with Maginot the Mighty, is on sale now.

We have by no means forgotten our regular hero titles, either: Captain Fandango 4, on sale this month, has the suave city guerilla faced with the combined might of his old friendly enemy CIA-gent and the Furry Fidelista. Can even the cunning and iron taps of Capt. Fandango stand up against this combo? Find out, now.

In just one month, Commie-Collectors 4 will pit the strength and powers of American Nazi, Emir X, White Citizen, and Uncle Tom against one of the deadliest terrors ever unleashed - Comrade Cong and his Red Brothers. Be there for a battle royal!

On sale now, Tales of the Snark 4 gives the mutant marvel his most unique challenge as he is beset on all sides by the menace of the Nymphs of the Matchmaker. See the Snark lured insidiously into the clutches of the world's wiliest women - the Crimson Queen, Pussy A-Go-Go, Wandering Woman, and even Hester Prynne, the Scarlet Letter! It's action as you've never seen it before in comics!

Finally, next month, Samson of Judea 4 will present a book-length flashback recounting the first grim battle between two of the Cartel's greatest heroes, Samson and White Citizen. See at last the origin of WC's Hounds of Hades, lightening prod, and fiery cross bombs - this will be an issue to keep and remember!

Don't forget our more mundane titles, too - Lt. Berserker and His Catch-22 Commandos, Kid Cobb - Mad Dog of the Prairie, Pussy A-Go-Go - Covert Girl, and Vaginal Lindsay's Congo Comics. They're all ready and waiting for all you rip-roaring fans of realism, adventure, escape, and bloodshed as only we can dish it out. Remember the immortal words of Joe Levine: "Cut me in on the Cartel!"

Fred Batard

Fred Batard
Editor-In-Chief

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II

OF SENSE AND CENSORSHIP...

By Paul E. Moslander

One of the chief arguments raised against the Comics Code Authority and the Code is the familiar cry of "Censorship!!!", which many fans seem to favor over "We-hooo" or "Hawkaaaaa" when charging to the attack. The Authority censors comics; censorship is evil; ergo, the Authority and its Code are evil. I've had a number of correspondents admit that while they couldn't find much fault with the letter of the Code, nor with its administration - as one put it: " It is censorship, and I'm one hundred percent against that! "

Why? What do so many people find so abhorant about censorship, and where does that apply to the Comics Code and the Authority?

There are numerous kinds of censorship - involving heretical or immoral ideas, offensive or repellant material, military information, straight information. Security is always a quick justification base on expediency for the latter two cases - though there are a number of good points on the side of those who assail "news management". The issues with most controversial heat center on morality, philosophy, and obscenity, though.

The principal - and principle - source of complaint against censorship of those three is the potent one that they are individual and subjective. Under the principles of individual freedom, men decide for themselves what ethics they will observe, what morals they will adhere to, whether Christian, Islamic, Buddhist, or whatever. To supress the expression of any moral code is to arbitrarily set one above the other and make it binding on all - like our anti-polygamy laws, only in literature. The same for philosophy - to bann Objectivism or null-A is to violate individual rights. As for obscenity, what offends one person bounces off another - Zane Grey was the Mickey Spillane of the Victorian Era (Which lasted longer than Victoria).

That kind of censorship, though, is involuntarily imposed. There is no element of choice. (You, Jack, stop writing those dirty Hindu free-love tracts...and, over there, you stop spouting that Liberal blather...that's better) That is censorship under law, as practiced by our officials to some degree, by Dr. Goebbels' Nazi Ministry of Propaganda to a far greater degree.

The Comics Code is something else again. True, no company in the CMAA may violate the Code restrictions and display the Code seal - not to mention remain a member for long. Joining the CMAA is voluntary, though. There is no statute of law saying: " Be a Code-abiding Association member or be prosecuted."

If a company is in accord enough with the principles of the Code to join or remain a member, it may; if not, it can stand free. Marvel, National, ACG, Radio, Charlton, and the strays are CMAA members because they want to be. They like the benefits of the Association and haven't found the Code sorely chaffing.

Self-censorship via the CCA - or "self-regulation", if you'd prefer a phrase less emotionally charged - is the companies' own affair. It is also the affair of the engravers, printers, and dealers who make up the rest of the CMAA. Code-followers have voluntarily submitted their material and merchantise to be reviewed by the independent Authority, and the craftsmen who put that material in print and on the stands support them in this. Voluntarily.

To be in accord with the Code and yet oppose it solely on the grounds that it is "censorship" is analogous to calling the Ten Mosaic Commandments and two Christ-formulated ones good, but opposing practicing them because they infringe on individual liberty. There is a sore difference between enforced censorship and voluntary - the same difference between prohibition laws and voluntary temperance leagues.

Now there will come the cry: " Ah, but the companies had no real choice! They either joined or were run out of business! "

Dell comes significantly to mind, with Gold Key of today.

" But, Dell-GK printed and continues to print a strong line of Disney-style material that couldn't be run off the stands. "

Look closer at the Superman family - now who'd touch that who wouldn't raise a

finger against Bugs Bunny? Or who'd man-handle Arg'le, the mainstay of [illegible] Radio? Yet both are members.

" Well...they joined because the CMAA and CCA were necessary to prevent the Lord of Darkness, Wertham, from rushing in. They didn't and don't necessarily agree with the Code or Authority. "

Fear of Outside forces is a good practical reason to support the CCA, craven though it may be. Unless, of course, you'd like to see everything but Superman and Daffy Duck chased off the stands. There remains ample evidence that NFP, Radio, and so forth don't disagree with the Code, though. Notice that National has scarcely tested the Authority as much as Marvel, Hanner or Neil or not.

" You mention Marvel - the Code Authority is blighted? Darvin himself hates the company's collective guts and double-censors their material. "

And what has that produced? A company which regularly sweeps up Alleyes the first major integrated comic - Sgt. Fury, with a Negro, Jewish, Italian, American, Southerner, [illegible] Irish-American, and a sergeant (Most violent of all minority-types) - and first major treatments of bigotry in "Fangs of the Fox" and FF 21 (Major in this New Golden Age, I'll clarify); the SHIELD Agent series, which has had a blonde sister a HYDRAite fully on camera with an electric pistol, among other things; the Red Skull's rather abandonned penchant for violence, death, and destruction; the Incredible Hulk, no lily by anyone's standards; and a lot more. If that goes through an Authority hating Marvel's guts, I'd hate to see what would flow by one openly favoring the company!

" The Authority still rejects Marvel material right and left, though. "

If Marvel were perfect, it wouldn't be a human company. Recognize that Martin Goodman is a profit-gatherer of no mean talents; he has always been publisher of that line of comics, under whatever name it adopted, since 1939, and was around when a lot of artistry went a-begging for sensation's sake. A balance wheel, such as the Code, is always valuable, as Jerry Bails himself implied in [illegible] for one, am satisfied with the situation at hand in Marvel so far as exploring the Authority's tolerance limits goes. I'll keep my '47-'52 Spillane books in sepia, not living color, if you don't mind. The combination of Marvel's aggressive drive and the Code's moderating of that bountiful enthusiasm can provide some of the best work the industry ever has or ever will see - and I'd say that it already has provided that.

" The Authority crushed EC, though, out of sheer hatred even after the company had joined the CMAA! "

That is still a point of debate among EC scholars, just how much the CCA had to do with the company's downfall. Was it's demise due to the fact that it didn't have its horrific sensation titles propping up its nobler efforts - which Maggie Thompson admits were consistently in the red? In any case, the situation is past tense. This is today, not ten years ago. During John Adams' administration we had the Alien and Sedition Acts, which violated free speech for the basic purpose of keeping the Federalist Party in power. We don't need. What we can concern ourselves with is watching to see that a repetition of any such [illegible] injustice does not occur. Such watching is easier by the Authority's side than across a No Man's Land from it.

" You assume that the Code is basically good, though. It's against horror comics, against crime comics, it demands that 'in every instance good shall triumph over evil', it blindly supports Establishment authority', it keeps comics on the level of a twelve-year-old. "

Enemy Ace makes nice twelve-year-old literature, I agree - so do all those EC tales, like "Judgement Day", which did pass the Code Authority. And, of course, there's nothing like a nice romp with the Hate-Monger to soothe the hypothetical twelve-year-old back in contented bliss. Yeto...Why hasn't Gold Key done anything better than that, when that company has EC's mantle as the high-quality producer of this era (In comics, not borderline areas like MAD or Creepy)? There's obviously a reason.

Horror and crime? Why make them ends in themselves? Notice that the classic horror-fantasy movies - including "Bride of Frankenstein", called the greatest of them all, and deservedly - had horror devices as embellishments to the plot, not as the sum total of the reason for the plot's existence. For that matter, the Mark

is more of a monster than the Frankenstein Creature ever was. In the classic versions of Dracula by Lugosi and Lee the qualities of suspense, sinistry, and the fantastic were equally present with simple horror. They came in subtly, too, as spice - not the whole dish, or the pay-off for the whole story. As for pure crime as an end unto itself...come, now...Fagan Comics, maybe? Nor does good triumph so resoundingly. In Marvel, you're as likely to have a simple stalemate between the hero and villain as a clear-cut victory. And in "blindly supporting 'established authority'" I seem to notice Senator Byrd, the super-patriot, General Ross, the ardant militarist, and J. Jonah Jamison, the Fourth Estate, as being venerably treated by Marvel. If you don't find like examples in NFF...don't blame the Code.

" Yet, the Code Authority doesn't want to see serious problems treated in comics, as Darvin himself has said. "

Leonard Darvin, Mrs. Guy Percy Trulock, and the rest can have all manner of personal opinions. The Authority can do naught to prevent the treatment of serious subjects in comics, though (Unless you get into the realm of, say, prostitution, a most serious topic needing considerable discussion and debate...but not in Patsy Streetwalker). I'll simply mention "Hate-Monger", "Fangs of the Fox", "Judgement Day", and Enemy Ace. If I seem to be repetitious it's mainly because the companies have not deigned to produce other major efforts in this regard, not that the Code Authority has been stepping out of bounds. And there are bounds - if not in statute, in the spirit of the Code as expressed in the Preamble (Relevant phrases are:"... the developement of comics books as a unique and effective tool for instruction and education...their contribution to the field of letters and criticism of contemporary life...and instructive and wholesome form of entertainment.").

" Still, the CMAA proscribed pen-pal lists on the lousy grounds that..."

What has that to do with the Comics Code Authority or Comics Code? Don't confuse the Comics Magazine Association of America - publishers, engravers, printers, and distributors - with the CCA. The CMAA supports the Authority and abides by it, but the relation is analogous to Congress and the Supreme Court. Association actions are independent of the Authority.

" Nevertheless, General Standards, Part C of the Code gives the CCA carte blanche to do as it pleases. "

If it did operate wantonly, just how many members do you think the CMAA would have? As I said, though, look at the field - look at HYDRA; the Scotch-drinking, girl-chasing Sarge Steel; the spectral (as in d-e-a-d) Nemesis; the Hammer of Hell. Technically, the Authority may seem to have an open field, but it generally respects its power and doesn't abuse it. If vocal, organized fandom supported this liberal spirit, as I recommend, then even more weight would be added to the cause of reasonable restraint in application of Authority power. It could never hurt.

" Yet, the whole basis for the Code is the idea that censorship would somehow prevent corruption of juvenile minds, a ridiculous hypothesis. No one was ever seduced by a book, as they say. "

"They" never read the Marquis de Sade's La Philosophie Dans Le Boudoir or his Justine and Juliette series. However, seduction of innocents aside, consider my basic point that the Code improves the industry's quality - and the devil with the "corruption of juvenile minds". A clarification:

A) There is nothing in the Code and Authority's present interpretations of it that is harmful, inimical, debasing, degrading, or rash-producing to comicdom.

B) The Code and Authority tend to filter out cheap sensation, forcing the production of high-quality material, or of at least mediocre-quality material, for survival.

C) The "censorship" argument does not apply because of the simple expedient of either not joining or of leaving the CMAA. That Gold Key and Dell survive is quite notable...as is the Super Comics line of frequently questionable reprints. Code regulation is quite voluntary, and a form of self-censorship - the Authority being conveniently removed from the temptations of weakening standards just to boost the quarterly profits.

D) The industry can be said to be better than ever - not "in spite of the Code", as some would contend, either. That's like being a prosperous nation "in spite of" the Bill of Rights. There can be a definite "because of" relation established bet-

ween current quality and the Code. If that is not palpably apparent by now, though, then I will let a simple "The industry can be said to be better than ever, and under the Code, not without it," suffice.

E. We should support the Code and Authority because of reasons A), B), C), and D), and not cavalierly dismiss the idea because of previous public stands (Which I have shared against the Code), or because of past and present subtle propagandizing ("Unapproved by the Cruddy Comix Authority"..."Thank Heaven's there's no Code at Gold Key"...et considerable irrelevant cetera).

Specific Commentary on E-s 8 and 9:

RICHARD AYLE and HOWARD KELTNER - I agree in regard to Creepy. While there is some good science-fiction in there occasionally, dominantly we find the "Mumbo-Jumbo will hoo-doo you" brand of galloping monsterism that ran rampant through 1 and seems to prevail in cheap, quickie "horror"/"science-fiction" films. There's a difference between artistic handling and lead-pipe tactics - however much ballet and science you put behind the lead pipe. Fortunately, Creepy seems to keep pretty well clear of the cheesy Sade elements that the Crypt samples nuzzled to their bosom. That isn't everything, though, and even Adam Link doesn't justify it.

AGENT X - I'll agree in general about the lamentable nature of "taboo-morality", however to dismiss it is an over-simplification. Without the Ten Commandments given unto Moses, successful interpretation of the important "Love God" and "Love Thy Neighbor as Thyself" commandments would be difficult, to say the least. It has also been noted how profiteers are remarkably quick to take the best intended spirit of moral and philosophic progress and twist it to debasement for quick profit. I don't notice "The Amorous Adventures of Moll Flanders" reflecting the same picaresque tones and social commentary Daniel Defoe wrote into his novel, nor "Tom Jones", for that matter. Somewhere "Moll" may have something significant to say on morality, society, life, or whatever...but I think that it was left with Defoe. In comics there were Victor Fox's charming tracts on criminal behavior...Crimes by Women, to name one. Not quite analogous to the charming "Moll", but equally indicative of the fact that Gresham's Law holds for more than economics when a fast buck is to be made, at the expense of art or not.

I'm interested in the new subject you've brought up, though - supporting the CMAA in its commercial efforts to better the merchantising of the art-form. The question is: How? "National Comics Week"? Well, we've had Fink Week...

PHIL CASTORIA - Your analysis interested me greatly. I've long held, myself, that vicarious release of tension through nice, healthy violence is beneficial. However, going very far beyond Marvel brings you up to the blood-and-gore slaughterhouse stage where vicarious release becomes ritual bloodletting. Most of the really good Golden Age tales could probably pass the Code today with a little sponging up of any stray crimson, and perhaps a rag or two on the EC damsels. As for crime... psychological conditioning from a positive source does help. While large-scale juvenile delinquency might not be curbed (We had a fun local case with a block almost destroyed...Molotov cocktails in the streets...gasoline on the lawns...decimated landscaping), petty theft could be effected...and comic collectors get sensitive about that when the comics fail to arrive through the mail, or come through in segmented volumes. That's petty. That's also irritating.

MAGGIE THOMPSON - I thank you for the oblique moral support in 8, mention as you did how the EC horror titles buoyed up the not-overly-successful rest. However, after reading your comments on my comments in 9, a Post cartoon comes to mind: Of the fellow marooned on the island saying, "What really bothers me is that somewhere someone is quoting me out of context."

Censorship, freedom of thought and expression, regimentation, liberty, etc. are all generalities worthy of the generality "worth shedding blood over". Not only do I not consider that to enter seriously into the issue, though, as I've indicated, my comment was in specific reference to Don's expressed desire to leave the Board if the Academy voted through my resolution. Now the CCA matter is one issue, and it should scarcely serve to alienate anyone from anyone else (My "shedding blood" comment), nor to cause a Board member to throw over the whole slate of issues the Board has to work on. As I said, the Academy and its Executive have a

lot to do, discuss, plan, ponder, and act upon. To chuck it over because of disagreement on one point seems a bit like throwing the baby out with the bathwater.

I am reminded of the "Profiles In Courage" episode concerning the Constitutional Convention. The Bill of Rights, sought by one faction, was defeated for the moment. A large segment of that faction stormed out, many actually proposing armed resistance to the establishment of Constitutional government in the thirteen sovereign, if united states. Others in the Bill of Rights faction stayed, to work on that and other matters, to eventually pass through the Bill as well as produce other needed projects.

Recall, Jefferson and Hamilton were as bitterly divided over key issues still cornerstoning this country as two men could get. Yet they worked together to form the first Constitutional government and make a confederation a country. They retained their "strong consciences" in the process.

Then there's Italy walking out of the League of Nations...the U.S. which never joined...Indonesia boycotting the U.N.... Progress everywhere through discord...

While "approving" or "disapproving" of "censorship" is no game, indeed - it isn't the whole substance of the Academy and Board's being by a long shot. And to my mind, as I've tried to point out, it isn't even an issue. Even if it was, Don or any other Board member could best serve his Cause by sticking to his post and continuing to battle out the issue. Though I suspect he'll find that the Cause isn't the issue, as the Volstead Act isn't the A.A. issue.

RONN FOSS - EC most certainly had the highest quality of art and story-presentation in comics history (Though I will take issue about what was done with that quality on many occasions). However, current comics can't be easily written off. There is quality there - of escapist adventure. "Topkapi" wasn't "Rififi", but it doesn't stop the former from being a beautiful film. That Lee, Drake, Kirby, Manning, or Kubert are not on a technical par with EC's masters doesn't rule them out. There is a spirit of escapism, romanticism, adventure in their work that EC lacked. Mickey Spillane and Doc Smith can be as enjoyable as Eric Ambler or Robert Heinlein, though they work differently. The best of the modern comics have a flair which the olden ones had, combined with a sophistication the Golden Age ones frequently lacked, and generally superior art and storying. If they aren't EC, Leslie Charteris isn't John LeCarre, either - but I don't complain, merely enjoy. It helps to have a bit of Zorba's madness, as comics fans seem to. If your tastes jade, that's indeed lamentable...you're losing a bit of that madness.

JOHNNY CHAMBERS - Day of the Guns isn't exactly the kind of free-flowing adventure Spillane has customarily provided. It's one of his best stories for pure adventure-suspense, but there's more to it than meets the eye. The Rondine angle is deliberately wide-open, and Tiger deliberately ignoring it. In Mann Spillane has produced a beautiful and quite serious satire on the vigilante type - type of literary hero and type of human being. Tiger is brass-bound vitriol of radical Rightism, and a Van Vogtian Violent Man type bar-none. The triumph of Spillane's artistry is his presentation of this in first-person, revealing Mann's fanaticism to the reader but not to Tiger himself, not even at the end. Beautifully done.

Norico (Gateway to Chaco Canyon)

for the reading, will reproduce any illustration that ck and white very nicely as the illo shown. reduce illustrations in but light shades of reds lors will come out white e darker, will come out yet, but I intend to try illustrations by Basil that appeared in TIME, a religious magazine h ntly would on as artist and od ey don't turn

Illustrations as they appear in THE PLAIN TRUTH by Basil Wolverton

Jephthah was at first suspicious of the men who came to ask him to be their military leader

last and decided to discontinue this title b cause of the pocketbook. In

to save Batman.

altogether.

for rush the results.

date is 1964.

COMMENTS ON K-A #9 -

per page, if it's that much.

be a fanzine.

ADDITIONS AND CORRECTIONS (continued)

PAGE 17: Additions

Under Flash--
44-Liars' Club story.

Corrections

Kiy appeared on the cover of #5, not Markman.
Little Boy Blue and the Blue Boys did not appear in #31.

PAGE 18: Corrections

Hop Harrigan also appeared in GREEN LANTERN #10 and 11.
O'Malley also appeared in GREEN LANTERN #3.
Cotton-Top Kettle also appeared in GREEN LANTERN #25.

Addition

Under Green Lantern--
1-Green Lantern & Doiby appear in Hop Harrigan text story.

PAGE 20: Correction

Under Dr. Fate, delete the oddity listed for issue #35.

PAGE 21: Correction

Under Wildcat, "Golden Wasp" should be "Yellow Wasp."

PAGE 22: Additions

Under SENSATION--
Atom in #6 only.
Under Star Spangled Kid--
7-Vs. Mr. Ghool again.
18-Origin of both heroes and team.

Correction

The Guardian also appeared with the Newsboy Legion in #60.

PAGE 23: Addition

Under Superman--
66-"Last Days of Superman," a short story later revised and expanded in #156.

Correction

Luther appeared in SUPERMAN #4, 5, 10, 12, 13, and later, but not in #2. #2 carried reprints from the Superman newspaper strip.

PAGE 24: Additions

Under Superman--
129-Lois enters 4th dimension, resembling later Phantom Zone.
131-"Unknown Super-Deeds"--Superboy unknowingly affects lives of Lois, Perry, and Jimmy.
134-Kryptonian city-in-bottle 1st called Kandor.
136-Secret of Kryptonite--How Superboy's vulnerability became known to the public.
157-1st encounters Gold Kryptonite in "real" life.

ADDITIONS AND CORRECTIONS (continued)

PAGE 24: Corrections

The item for issue #127 should read:
127-Origin of Titano. Returns in #138.
The item for issue #142 should read:
142-With Batman and Supergirl.
Delete NOTE (1), which is in error. See ADVENTURE #210.
Add the following NOTES:
(1) Superman Emergency Squad was introduced in JIMMY OLSEN #48.
(6) Superman first met Congorilla in JIMMY OLSEN #49.
(7) Lena Thorul, Luthor's sister, was introduced in LOIS LANE #23.
(8) Lana Lang was introduced in SUPERBOY #10.

PAGE 25: Additions

Under Wonder Woman--
39-Dean Scumpuss of Holiday College is glamorizeds, marries, and becomes Dean Merrily.
81-Vs. Angle Man again.
99-Origin of Diana Prince identity retold.

Corrections

The item for issue #15 should read:
115-Vs. Angle Man again.

PAGE 26: Additions

Under WORLD'S FINEST--
(First issue only was titled WORLD'S BEST.)
Under Green Arrow and Speedy--
24-Vs. Bull's-eye, 1st.
Under King--
2-Background of the Witch revealed.

PAGE 27: Corrections

Batman appeared in the 1940 edition of WORLD'S FAIR.
The full title of the 2 WORLD'S FAIR books was: NEW YORK'S WORLD'S FAIR.

PAGES 28-32: Additions and Corrections to list of artists

Under Batman--add
George Roussos 40-42.
Mort Meskin 43.
Howard Sherman 61-63.
Jon Small 44.
Charles Paris 43-63.
Under Atom--add
Frank Harry 43.
Under Dr. Mid-nite--add
Rudy Polais 48.
Under Flash--add
Lou Ferstadt 42-43.
Irwin Hasen (Already listed) 48 (as well as 46).

[illegible] to [illegible]

The editors wish to thank the [illegible] for their kind help in supplying [illegible] and information. Special thanks to [illegible], Mike Gold, Jerry Bails, Roy Thomas, Bill Spicer, Jim Vadeboncoeur, Jr., Bob Bailey, Don Rosa, Jon Cat Press, Larry Ivie, and George Olshevsky. Other articles and corrections will always be welcome. The Editors, ZC INDEX, [illegible] Miller, Florida 33054, U.S.A.

****

PAGE 4: Additions

Under Superman--

[illegible] Editor of "Daily Star" is Taylor, not Perry White.

49-Vs. Puzzler, 1st

[illegible] Supergirl fights the Superman Emergency Squad.

Under Vigilante--

(Continued in WESTERN #1, Jan-Feb/48.)

42-Origin and identity revealed to Steff

Corrections

Superman's meeting with Congorilla in #280 is their 2nd, not 1st meeting. (See NOTES on p. 24.)

Lois Lane's niece Susie was introduced in ACTION #59; #68 was her 2nd appearance.

PAGE 5: Additions

Under Supergirl--

258-Learns Superman's secret identity.

267-Oddity. Super-heroes are children of Legion of Super-Heroes of which Supergirl is later a member.

297-Lesla Lar is killed by Phantom Zone criminals.

Corrections

Tommy Tomorrow also appeared in REAL FACT #13.

Supergirl's meeting with Lena Thorul, Luthor's sister, in #297 was not Lena's 1st appearance. (See NOTES on p.24.)

Federal Agent also appeared in #140.

Shining Knight was already wearing a new costume by #145.

PAGE 6: Additions

Under Shining Knight--

66-Vs. the Red Dragon, 1st (See LEADING #1.)

Under Superboy--

[illegible]-Introduction of Krypto, the Super-Dog from Krypton.

Under Genius Jones--

82-Pictured on the cover.

PAGE 8: Additions

[illegible] Green Lantern--

47-Oddity. Realizes an unusual [illegible] story [illegible] (This is one of 4 known [illegible])

Corrections

[illegible] Man was also on the cover of [illegible] and [illegible] was [illegible]

ADDITIONS AND CORRECTIONS (continued)

PAGE 9: Additions

Under the Flash--

5-Oddity: Originally the Blunts were Nutty Mayhem, Winky Boylan, and Blinky Toyle. In later stories they were Winky Boylan, Blinky Boylan, and Winky Boylan. (Don't ask me which was which.)

[illegible] tricked into retirement and replaced by Weirdness, a serious superhero later revealed to be Ellen.

18-Another Liars' Club story.

Corrections

The [illegible] was also in All-[illegible]

The Black Pirate and Tex also appeared in [illegible]

PAGE 12: Additions

Under Batman and Robin--

[illegible]dity: Hero's insane tale and the cover [illegible] originally scheduled for Detective #28 & 29 respectively.

18-Vs. Crime Doctor, last.

PAGE 13: Additions

Under Batman and Robin--

[illegible] Vs. Slapsie[illegible] 1st

120-Introduction of Whirly-Bats.

[illegible] Slapsie adopts Green Arrow's gimmicks to become Blue Bowman.

Corrections

Red, White, and Blue were on the cover only of [illegible]

PAGE 14: Additions

Under Green Lantern--

4-First recited Ash and Flint oath. (This story was probably written by Al Bester.)

25-Vs. Sky Pirate [illegible]

27-Vs. the Fool again.

PAGE 15: Additions

Under Batman--

31-Vs. the Monk, 1st; continued in #32.

41-Robin's first solo action.

Corrections

"Tomorrow the World," an adventure of [illegible] with a Nazi-trained [illegible] CAVALCADE #10.

Crimson Avenger also appears in [illegible]

PAGE 16: Addition under J'onn J'onzz

[illegible]

ADDITIONS AND CORRECTIONS (continued)

[illegible] Additions and Corrections to list of artists.

Under Green Arrow--
Lee Elias continued to 63.

Under Green Lantern--
Robert Oksner 48-49.
Jon Chester Kozlak 42-46. (Already listed.)
Irwin Hasen (covers only) 44-46. (Already listed.)
Lee Elias 48.
H. Tschida 43.
John Belfi 47.
Lou Ferstadt 42-43.

Under Johnny Quick--
Joe Kubert 43-44. (Already listed.)
Chad Grotsky 41.
Ed Moore 41.

Under Lando--
Arthur Cazeneuve 42.
Chad Grotsky 42.

Under Sandman--
Roy Paul Norris 42.
[illegible] 39-41. (Not Craig Flessel.)

Under Sargon--delete John Forte.

Under Starman--
Mort Meskin 42-43. (Already listed.)
George Roussos 42-43.
Lou Ferstadt 42-43.

Under Star Spangled Kid--
Hal Sherman 41-44. (Not 41-45.)

Under Superboy--
(Delete Joe Shuster)
Al Plastino 48-63.
Curt Swan 48-63. (Already listed.)

Under Superman--
[illegible] 39-63. (Already listed.)
Jack Burnley 40-42. (Already listed.)
Jon Small 44.

Under Tarantula--
Arthur Cazeneuve 43.

Under TNT--
Roy Paul Norris 42.

Under Vigilante--
Joe Kubert 43-44, 48. (Already listed.)

Under Wonder Woman--
Frank Godwin 43.
Irwin Hasen 42.

I [illegible] happy to receive new information about the artists and/or writers of DC strips. I will also be glad to answer any [illegible] about DC artists and writers on the back of a return post card.

Jerry G. Bails

...ove from agent X)

...time for me to quote the prices on back issues of [illegible]

#1 (5¢ plus 6 bonus credits) #6 (50¢ plus 2 bonus credits)
#2 (10¢ plus 6 bonus credits) #7 (90¢ plus 2 bonus credits)
#3 (10¢ plus 6 bonus credits) #8 (90¢ plus 2 bonus credits)
#4 (10¢ plus 2 bonus credits) #9 (60¢ plus 2 bonus credits)
#5 (30¢ plus 2 bonus credits)

...ale of the problem has been relayed to all the readers to ... [illegible] ... bonus credits (rather than X) per quarter.

...myself from the extra burden of duplicating, but ... [illegible] ... expenditure one year ... [illegible] ... after July, 1962. ... [illegible] ... of the month, preceding the issue for which ... [illegible] ... and my rate will be 11.0¢ per master. ... discourage you from relying on me. Such as I would ... [illegible] ... Duncan, Barry, Dave, Paul, Ronn, and Nick, ... [illegible] ... at the end of every month to run all your ... [illegible] ... decent contribution myself. In the past months ... [illegible] ... several lengthy pieces in order to help you ... [illegible] ... now that you know what it can mean, you'll ... [illegible] ... continue to participate. If there isn't a significant ... [illegible] ... in the mail soon, I may have to call a ... [illegible] ...!!! (J & J, our agreement stands.)

...more about my favorite world--Earth II (in case you couldn't ... [illegible] ... Barry Dicken, will appear with Alan (Green Lantern) Scott ... [illegible] ... tale. This story is already on the ... [illegible] ..., if it's not already on the train.

...e Teen Titans will appear in SHOWCASE between the second and ... [illegible] ... issue debut. Nelson Bridwell is now writing ... [illegible] ... for DC: his first stories, "Wizard of the Diamond World" and "World of the Doppelgangers," will appear in HOUSE OF MYSTERY. In case you haven't guessed, Roy is, at this moment, in New York applying for Julie's former position as assistant editor of Superman. He wrote a Jimmy Olsen script that paid his way. He also sold a second script to Charlton (BLUE BEETLE), and has been instructed to write up the "meeting" of Blue Beetle and Son of Vulcan. (And still, he plans another issue of ALTER EGO.) I don't believe I'm telling any state secrets, since Roy's visit to DC is already widely known, though its outcome is still unannounced. I may hear before I get this page run off. If his trip pays off, you'll see a red rocket taking off in the right margin.

CONTRIBUTORS: Dick Ayers & Kurt Blum were the the principal subjects of an article and picture on Comicdom that made the L.A. TIMES, June 7. Dick's occupation is incorrectly listed as "operator of gasoline station." He's listed in the WHO'S WHO as an "oil field worker." Elliot, did you catch the article in the Mar. 2, 1962 issue of TIMES dealing with politics in the comic strips? You may have even mentioned it in your column, but I won't take time now to check. The last C.M.A.A. Bulletin mentiones the coverage Fandom has been getting. To get on their mailing list, write: C.M.A.A., 300 Park Ave., New York 10, N.Y. Ask for the C.M.A.A. NEWSLETTER.

SOUNDING OFF

As reported in CAPA-alpha #9, COMIC ART GOES POP came off and with great success. I didn't get to attend the Champagne opening with Joan Crawford and Johnny Carson, but I was there the next day at opening time.

From the outside, the World House Gallery looks like one of the more luxurious and spacious galleries. There were huge canvases of OP art and a number of sculptures in its' many windows. And the main floor displayed many more of these inside.

But at the top of a floating staircase lay the object of this visit. Up there a crew of people were cleaning the gallery for the public. Alfred Andriola was getting briefed on some of the events of the previous evening. And on the many walls were moments of fun.

I attacked the exhibit with a handful of note paper and a new pencil. And I started my dizzy journey [illegible] an art journal.

Mr. Mum came first and as usual it was a journey into his wonderful [illegible] a large spiral road of black and [illegible] a smart red roadster.

Dondi sat quite still and vexed in an old school desk that Irwin Hasen and Gus Lieon had set up. It was a pop art sculture as Dondi's head was made of a Chinese lantern and his body stuffed into a little league uniform. Behind him on the [illegible] labled with "Dondi will not talk in class."

Mutt and Jeff as done by Al Smith could be seen in another amusing scene. Behind a door loaded with signs saying "Private", "Keep Out", and "Do Not Open", could be found Mutt in a Mexican outfit beating Bongos as Jeff took a bath and complained "You're as nosey as Mutt&

Schulz had painted Snoopy laying on top of his doghouse. Only the house was a series of wooden slats attached to the canvas. And placed in front of the picture was a plastic dish filled with dog food. Since the picture would not have been complete without Charlie Brown (Good old), Schulz painted him in a field in front of the house looking at Snoopy.

Mary Worth spent the life of the Art Show in disguised form. Ken Ernst and Allen Saunders had dressed in the bonnet and gown of Whistler's Mother. And as she sat there she held a huge box of soap in her lap.

On the cover can be seen my version of Wm. Overgard's and Allen Saunders' Steve Roper. There was Steve lifting the peep hole and saying, "Trooper! I can see the [illegible] it."

Mary Perkins was accepting well deserved applaud in a shadowbox scene of a theatre. First there was a layer of hands, then a group of partial bodies and hands, and last a whole row of full torso people cheering Mary on the final backdrop of the stage.

Miss Peach gave Bell Lazarus a great deal to work with and he did a great job. Taking an old school desk, he painted it yellow and decorated it with his full cast of characters. And each scene was a small cartoon such as Alvin's weed patch and many others.

Kerry Drake held a microphone in his hand as he warned the public

everyone about the leaders of the "POP GANG". On the cnvas were photos of Andy Warhol, Roy Lichenstein and another pop artist. This picture was connected with a tape recorder that repeated the message "Sgt. Kerry Drake calling. Just caught the leaders of the POP GANG!

[illegible] with [illegible] rope that was [illegible] canvas by glue.

Mort Walker had submitted his drawing board complete with small ink sketches of Beetle Bailey, Sarge, and many others. There were also lots of scratches and ink blots.

Moon Mullins and all of his boarding house family peeked out from behind a window shade that one of them had drawn aside. And Ferd Johnson had painted the whole crowd on a real window shade. Sluggo of course, was at the bottom.

Little Orphan Annie was nowhere in sight, but all her clothes and those of Daddy Warbucks were there. Harold Gray had strung a clothesline across a piece of pegboard on which he had painted sky, clouds and green grass. On the line was Annies hair (does she wear a wig?), a red and white dress, a dinner jacket, a dress shirt with studs and white socks. Strewn around the ground were black patten leather dolls shoes, a toy roadster, an asp, a gun and a scimitor. Not to leave Sandy out, there was a bone tied with a ribbon on it in the picture. Arf!

Henry and Henrietta were having a ball with a huge piece of peppermint. John Liney, Jr. had sliced a Henry doll into two pieces and pasted them to a canvas on which he had painted a white fence, the roof of a house and a glorious blue sky. One side of the doll stayed Henry while the other half was [illegible] Henrietta complete [illegible] and hair bows. [illegible] feet glued [illegible] to the canvas.

Lois was screaming in a large, blank balloon as we [illegible] that her cute baby ha[illegible] room. Dik Browne [illegible] of paper, shreds and [illegible] that the Baby had pulled out and now sat in the middle of with a clever look on her face.

Al Capp didn't use L'il Abner at all. Instead he drew the top of Ringo Starr's head under an old fashioned water closet complete with a real chain and pull. The picture was entitled Ringo Relieved, or All's Well that End's Well!

Chester Gould looked like he had been talking with Ferd Johnson. He had painted a huge head of Dick Tracy on a window shade. There was a magnifying glass in his hand and he was looking at a huge yellow moon in the lower left hand corner.

Sweeney was enjoying his favorite music as his sister blocked her ears. All types of noise sounds had been cut out of plywood, painted in different colors and nailed on to the canvas in different areas. And if you turned on the inserted tape recorder, you could hear all those noises for real. Roy Crane must have enjoyed doing this one.

My version of Sy Barry's Phantom can be seen on the cover. The lined section consisted of alternate red and green. The eye holes of the mask were white. The face was flesh color. And the one nostril was red. The rest of the picture showed a regular drawing of the Phantom going into action.

I could have drawn Johnny Hart's entry also. To show B. C., he made a stone wheel with a log through it.

This is probably the first and last time that I'll ever see Prince Valient carrying a pie plate. But that is what Hal Foster had pasted into Val's hands to take the place of a shield. And under Val's were pieces of rival warriors that would never get by the CCA. There also was a banner in three ripples under all the grue. One side said Hal Foster, the center read Prince Valiant and the other side read "IN THE DAZE". That's all!

Steve Canyon was flying high. Milt Caniff has painted him seated at the controls ofa plane. His co-pilot was staring out of the window at the starboard engine and saying, "Col. Canyon, the starboard engine is feathered." These words were inked on a huge white ball set in the frame of the picture. And the the engine really was feathered as Caniff had stuck three huge white ostrich feathers in the prop engine.

To Juliet Jones and her family all the world is a comic strip. Stan Drake had covered a piece of wood with all the photographs of heads that he could find and then some of animals also. Separating this into three sections, he set a pane of glass over this. On the pane he painted Juliet, Eve and Pop Jones. And they were speaking in word balloons that you had to use a mirror to read. Juliet said, "It is an awfully large cast- and the plot does seem to drag." And Pop concluded, "Look at those characters out there--and not one of 'em with the problems we have."

There were other pictures at the show. Among the other artists were Mel Casson, Barky, Dick Cavalli, Morty Meekle, Lee Holley, Ponytail, Jerry Robinson, Still Life, Virgil Partch, Big George, Don Tobin, The Little Woman and Frank Kind of Gasoline Alley.

It was a wonderful afternoon, and I hope that I was able to said enough about all the picures sothat you could see them for yourselves.

Dearth and Drought

Super Comics seem to be available to some people out there. But where are mine? I can't seem to get them in New York City anywhere. And when I put an ad in the Stripper, I got very little result from it. I'm willing to trade book for for these. So if you ar unable to get Charlton, Gold Key or even a recent issue of Marvel in your part of the country, how about letting me know so that I can get the Super Comics that I want for my collection.

I need all Doll Man exceptll and 15. I want all the Plastic Man except 11 and 16. I have Danger 12 and 16, and the same numbers in Daring Adventures. I'm interested in all issues containing costumed and super heroes such as the Green Lama and Bullseye. So to all of you out there, all I can say is HELP! HELP! HELP! HELP! HELP!

Marvel Mania!

It all started arriving last Saturday! When I went to collect my mail, there was a huge mailing tube in my box. And I was greeted by a huge Spiderman when the contents were unravelled. Since I like POP ART anyway this will go in nicely with my present decor.

Tuesday I received the stationary and probably won't use it at all. My friends already know that I'm crazy, so why help their beleifs.

And just today I received the T-shirts that I had ordered. The crew at work had a big laugh out of the gorgeous Dr. Strange and Spiderman. So when they asked when I was going to wear them, I naturally answered at Camp Nehoc this Summer. Nehoc is Indian for Cohen spelled backward.

So I feel that I've had my fun with Marvel for the month. But it will be fun to see the expressions tonight when I wear Spiderman.

STRIPPERS ING.

Now that Maximus has returned to the fore in ON STAGE, I'm also collecting the daily segments of this strip. Leonard Starr told me about the return and so I kept careful watch until this mysterious man of many faces showed up. It's a shame that this strip can't be put into a comic book. The one issue put out by Dell (# 1336) was great.

I'd like help from Strippers out in the reading audience. I'm interested in a number of strips a and I'm having trouble finding them. The New York papers have dropped a number of strips in the past year and I still haven't found one or two out of town papers that carry them. So if any of you get papers carrying the following strips on Sunday, by all means let me know through these pages or through the mail.

The Phantom
Mandrake the Magician
Flash Gordon
Superman
Our New Age
Steve Roper
On Stage
Brick Bradford

And if anyone has the address of the paper in the Midwest that is only comic strips, please forward it to me. I'd also like subscription rates and information on the strips that it is now carrying.

Notes and Bolts

John and Jan Ryan:

I called Joshua B. Powers for you. It did run into 1940 and then was discontinued. The manager was rather pleased at having someone call about something that has been gone for over 25 years. He will be calling me again when he finds more on the dates and other information.

Plenty of fun is mine just for reading Fyandom when it appears. I am interested in foreign comics of all sorts and have a rather large collections of reprints of American comics as well as originals from different countries. But if you've been reading my column, you have already been aware of this.

The Gold Token Books that you mentioned last issue (#8) are a part of my collection. I just received #7 today and while it is an adaptation of an American TV show, it is still interesting. My favorite is still #6 with the origin of Mandrake retold.

Elliott Brill:

Your index is great so far, but you be listing any of the articles that appeared in Radio and TV Mirror? I know that there was a radio serial about Superman in 1941, but I don't know the exact issues or dates. And there should have been articles on the Lone Ranger, the Green Hornet and the Shadow with illos and bios of the stars. Can you find any of these in your files?

Rick Weingroff:

Slam-Bang is just great. The reprints of articles on comics and discussions of writing and art are about the most complete done anywhere in Fandom. Thanks and I hope that you never consider leaving Fandom again.

Howard Keltner:

I feel that your checklists are great. But the one that I'm waiting for is the one on Harvey of the 40's and 50's. I'd especially like to know what appeared in Harvey Hits and Thrills of Tomorrow.

Bob Jennings:

What you have to say about the JSA is true. But you'll get as far with your suggestion about having ordinary wicked villians as difficult to advance an my being against groups of characters that can't even make the grade on their own. Are we fighting progress or the modern urge for everything to conform? To back up your argument, my two favorite Thor stories are about ordinary villians, one a gang boss, the other a scientist.

Agent X:

I hope that you like my art and can use it. If the piece is a bit rough, this is the first one that I've ever done on a Master. I did a lot of tracing as a child and then went on to drawing the comics for fun. I had a few years of special training but I've never used it for anything but my own relaxation. I'll be turning in more in the future. I'm even thinking of drawing myself for the next column. Then you can rename CAPPA- alpha Creepie East.

Jeremy Barry:

Your comments on Herbie may be correct, but I still think that any comic that causes non-comic minded people to come back for more is worth something. And if it changes some of the ideas of a few persons opposed to comic reading of any sort, then I'd like more comics of this type.

Larry Herndon and Buddy Saunders:

I realize that putting out Star-Studded Comics is a big chore. But now that Billy White has put out The Eye #1, maybe you could be persuaded to give The Demon his own book. And if that's not possible, then devote a single issue of SSC to him alone. Demon is one the greatest fan heroes to come out of Fandom. If others agree with me, they should write SSC and tell them so.

Don and Maggie Thompson:

Hurry and Hurrah! The only two words that I can use when you announce the reprinting of AICFAD soon. I've been after this series ever since I caught the Comic Fever. You already have a customer here ready with any price for the first issue off the presses.

I've been able to locate a few issues of the Tintin series here in New York City. The price is very reasonable and if you'd like I would be more then happy to pick them up for you.

When you see David, please ask him about an old silent serial for me. I'd like to see "The Mysteries of Myra." And if that is impossible, I'd like all the information that is available and a couple of stills of this old flick.

DIME NOVELS!!!!

Anyone out there with old issues of Phantom Detective, Black Book Detective, Green Lama or any other titles having costumed heroes? Found a copy of an old Black Bat story the other day and was ensconced in an easy chair for one hour. It's not great material but it is enjoyable. If the prices are reasonable, I'm willing to part with some of the little money I'm making now.

****

Comicon 1965

By the time you read this, the final touches to the Con willbe settled and just waiting to come about on July 31st and August 1st. I'LL be looking for some of you at the HOTEL BROADWAY CENTRAL those 2 days. That's at 673 Broadway near Greenwich Village proper.

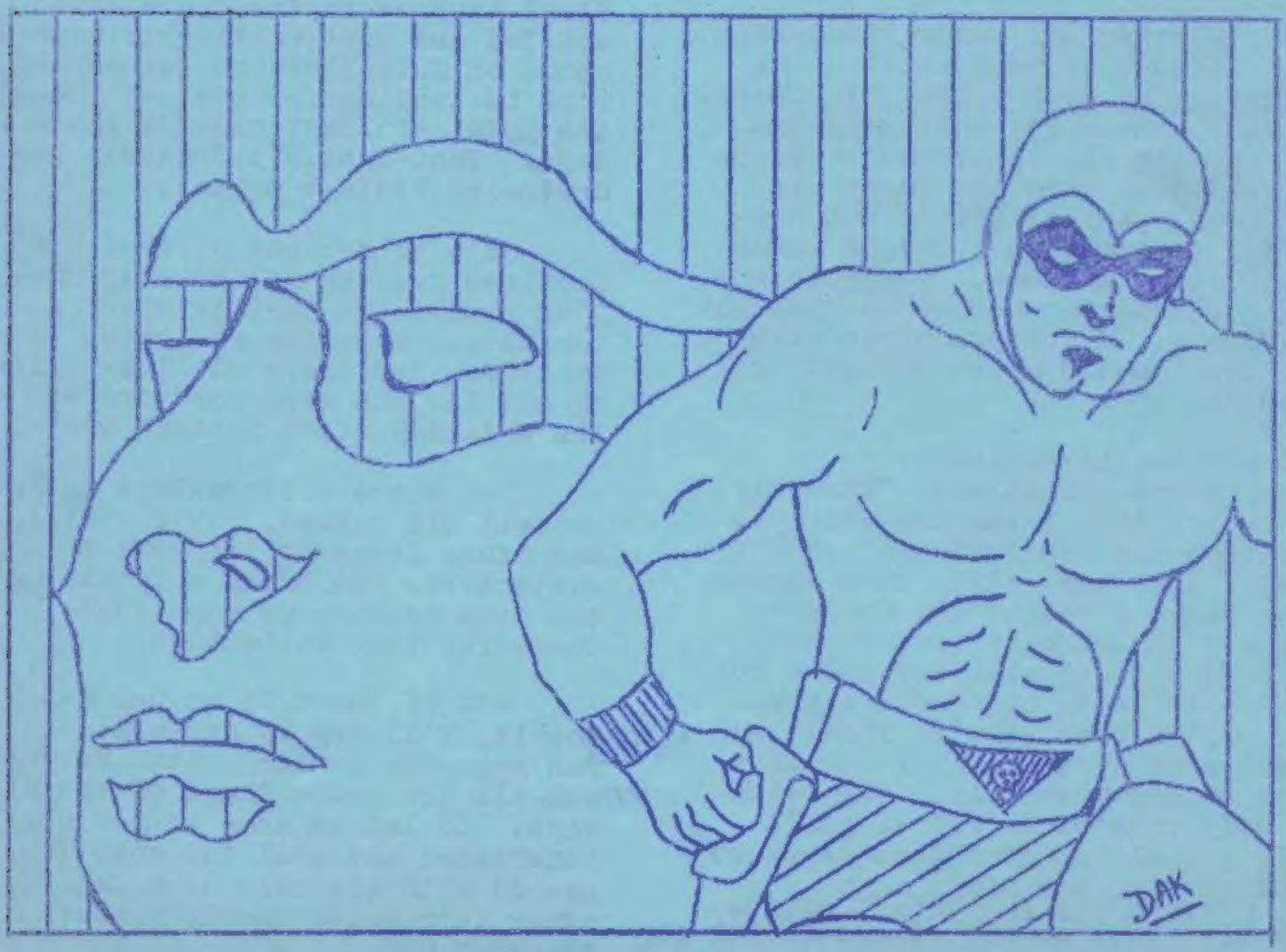
Otto Binder has offered his services for one of the programs. I've rented the Captain America serial for a Sunday afternoon program. And there willl be prizes of art for the best costumes at the Saturday night Costume Party.

And there will dealers there to sell old comics, movie stills, and other items of interest to collectors. So bring a little extra cash to pick up some good items for your collection.

And if there is enough call for it, I'll try to get out a Fan Magazine dealing with the Con and all the proceedings of the two days. So let me know if you are interested and I'll see what I can do with the help of a few other interested people here in New York City.

ISSUE NUMBER TEN JULY, 1965

K-A

PRESENTS

COMIC ART GOES POP!